DAY WANNA WANGA: THE TALE OF THE TWI'LEKS

THE OFFICIAL MAGAZINE | ISSUE 219

STAR WARS™ INSIDER

Exclusive *Star Wars: The High Republic* Fiction!

Zoraida Córdova

Exclusive Interview with *The High Republic* author

The Art of *Star Wars*

Tracing the history of the publishing phenomenon

The Worlds of *Andor*

The real-life locations of the epic Disney+ series

MAKING *THE BAD BATCH*

BEHIND THE SCENES WITH LUCASFILM ANIMATION

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A MESSAGE FROM THE EDITOR

"Hello There!"

For a moment, I really thought they'd killed off Crosshair. The estranged former member of the Bad Batch had committed countless atrocities in the name of the Empire, convincing himself that "a good soldier follows orders," but the reality of his situation finally caught up with him in the latter half of Season Two when...

No! I can't go on. I won't! If, for some crazy reason you've not been following the escapades of Hunter, Wrecker, Tech, Echo, and Omega, I'm not going to spoil it for you here—because you should be tuning in for yourself. Go on. Get streaming and come back when you're done. You'll thank me.

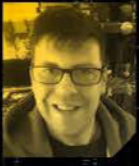
Lucasfilm Animation has done a rare thing with *Star Wars: The Bad Batch* (2021 -). Aimed primarily at a younger audience, it packs a punch that makes the show equally rewarding viewing for adults too, somehow straddling a dramatic line that few filmmakers would dare to cross. Every story has consequences, the characters have depth, and the Empire has never felt crueler. We at *Insider* love it so much we went behind the scenes to learn how an episode of this incredible series is made, from initial story meetings to final edits. And it's such a complex process that we could only fit half of the story into this issue!

Among the other delights you'll find in issue 219, we talk to Phil Szostack about the history of The Art of *Star Wars* books, meet some of the saga's Twi'leks, and *The High Republic* author Zoraida Córdova tells us about her *Star Wars* novels. Plus, we end our run of Phase II short fiction with a final *Tales of Enlightenment* story from George Mann.

May the Force be with you! And remember—do yourself a favor and watch *Star Wars: The Bad Batch*... now! That's all I'm saying.

Christopher Cooper
Editor

MEET THE CONTRIBUTORS...



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STAR WARS INSIDER

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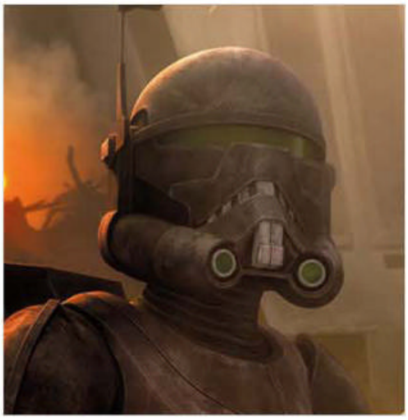

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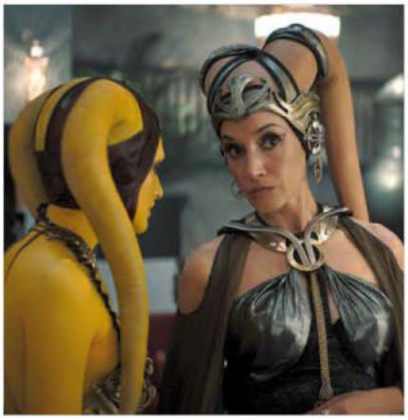

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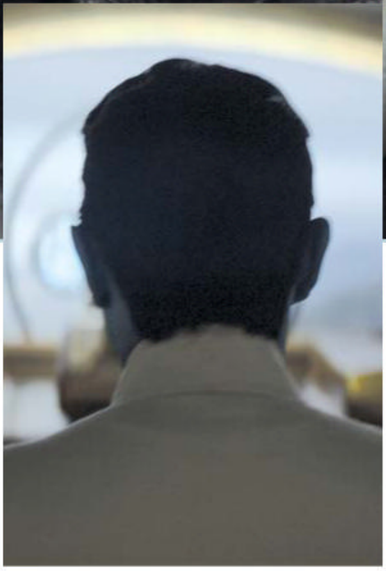
Ahsoka Arrives!

New Disney+ series debuts this August

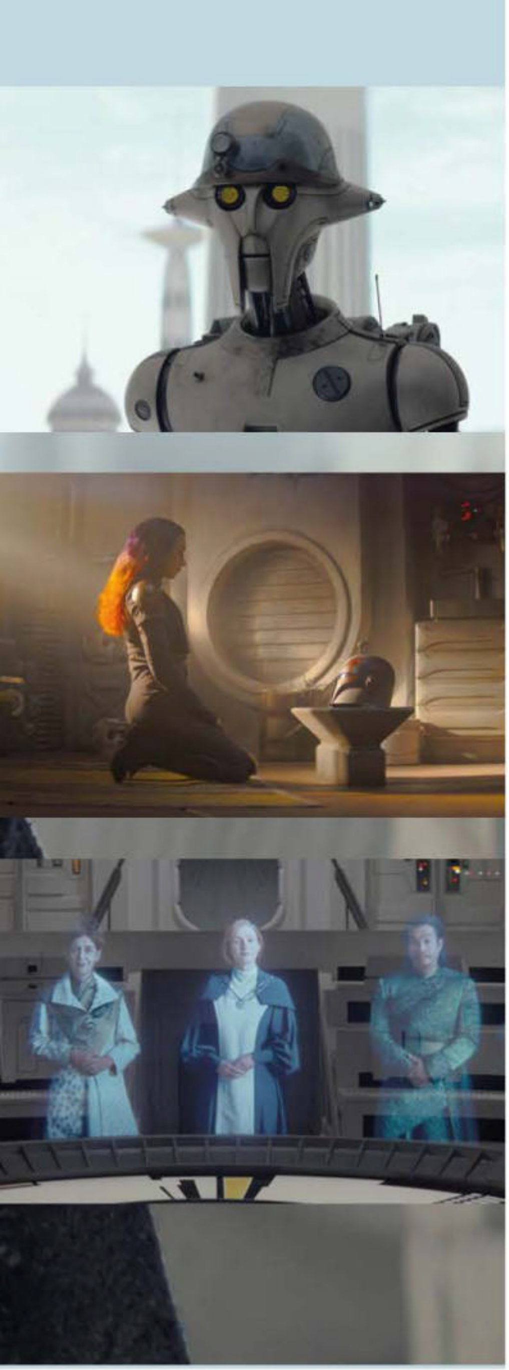


Former Jedi Knight and rebel Ahsoka Tano returns to our screens with the debut of *Star Wars: Ahsoka* on Disney+, starring Rosario Dawson in the titular role.

Set sometime after the fall of the Empire, the series follows Ahsoka as she investigates an emerging threat to a vulnerable galaxy. Joining Dawson in the series will be Natasha Liu Bordizzo as Sabine Wren, Mary Elizabeth Winstead as General Hera Syndulla, and David Tennant as Huyang, making the new Disney+ show something of a live-action reunion for characters introduced in the critically acclaimed animated series *Star Wars: The Clone Wars* (2008 - 2020) and *Star Wars Rebels* (2014 - 2018). Feisty astromech Chopper will, of course, appear as himself.

Another familiar (and very blue) face will also make his live-action debut in Ahsoka, in the form of Lars Mikkelsen as Grand Admiral Thrawn, the military strategist who first appeared in Timothy Zahn's groundbreaking novel *Star Wars: Heir to the Empire* in 1991. Mikkelsen previously voiced the character in *Star Wars Rebels*.

The cast also includes Diana Lee Inosanto, returning to the role of Morgan Elsbeth that she originated in the second season of *Star Wars: The Mandalorian* (2019 -), Genevieve O'Reilly reprising her role as Mon Mothma, last seen in *Star Wars: Andor*



(2022 -); as well as Ray Stevenson as Baylan Skoll and Ivanna Sakhno as Shin Hati. The series is written by Dave Filoni, who executive produces alongside Jon Favreau, Kathleen Kennedy, Colin Wilson, and Carrie Beck. Karen Gilchrist is the series' co-executive producer.

"As a fan, it's been really incredible to first be a part of *The Mandalorian* and *The Book of Boba Fett* (2021)," Rosario Dawson told fans at *Star Wars* Celebration in April. "But to now have this show be a continuation of her adventure… it's been exceptional. And I can't wait for you all to see where Ahsoka is now."

Back On The Big Screen

Lucasfilm announces a trio of new *Star Wars* movies

The *Star Wars* saga will be returning to theaters, with a trio of new films announced by Lucasfilm president Kathleen Kennedy at the company's Studio Showcase during *Star Wars* Celebration Europe 2023.

Kennedy revealed that the new films, which are in active development, would explore three distinct eras in the history of the *Star Wars* galaxy, from millennia prior to the prequels to more than a decade after the sequel trilogy ends. "As you can see by all the television we've been doing, we're exploring a lot of different storylines," Kennedy explained to an enthusiastic audience at the Celebration Stage. "Now we are looking to broaden that timeline, building a rich future, expanding upon the present, going deep into the past to tell our stories, and we're thrilled to be working with some of the best and most passionate filmmakers on projects that will span the past, the present, and the future."

Those filmmakers include James Mangold (*Indiana Jones and the Dial of Destiny*, 2023), whose movie will explore the very dawn of the Jedi and tell the tale of the "first Jedi to wield the Force." Academy Award and Emmy Award-winning director Sharmeen Obaid-Chinoy's film will be set 15 years after the events of *Star Wars: Rise of Skywalker* (2019) and feature the return of Daisy Ridley as Rey works to build a new Jedi Order while powers rise up to tear it down. Finally, Lucasfilm's Emmy Award-winning executive creative director Dave Filoni, alongside producer Jon Favreau, will tell the story of the conflict between the Imperial Remnant and the New Republic in an epic cinematic event.

Bookmark **StarWars.com** to get the latest official news as it breaks.

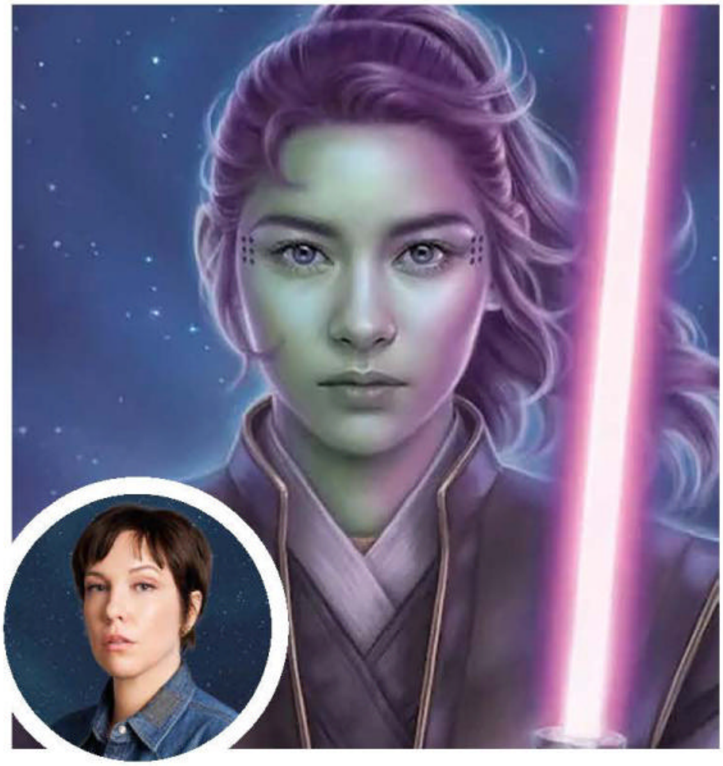
Rwoh Roars

Literary Jedi joins *The Acolyte*

S*tar Wars: The High Republic* continues to make waves as some recent casting announcements for *Star Wars: The Acolyte* revealed a favorite character from the Lucasfilm publishing initiative would be making her transition to live action in the series.

Rebecca Henderson will take on the role of Vernestra Rwoh, the young Jedi Knight we first met in Charles Soule's novel *Light of the Jedi*. In *The Acolyte*, set to debut on Disney+ in 2024, Henderson plays an older version of the character in the upcoming series.

Another well-known *Star Wars* alumni will also take on a new role in *The Acolyte*, with Chewbacca actor Joonas Suotamo playing a new Wookiee character, Jedi Master Kelnacca. "I'm so excited. Ever since I was a kid, I wanted to be a Jedi," Suotamo told the crowd who first heard the news at Celebration.



* * *

The Final Batch

Clone Force 99's adventures to end in 2024

STAR WARS
THE
BAD
BATCH

S*tar Wars: The Bad Batch* will return with a third and final season in 2024, resolving Season Two's cliffhanger ending and the series itself.

The news was broken at a packed Celebration panel in London by executive producers Brad Rau, Jennifer Corbett, and Athena Portillo, who also gave fans an early peek at what to expect in the climactic series via an exclusive teaser sizzle. Alongside returning cast members Dee Bradley Baker and Michelle Ang, Ian McDiarmid reprises his role as the Emperor, with Ming-Na Wen back in action as Fennec Shand.

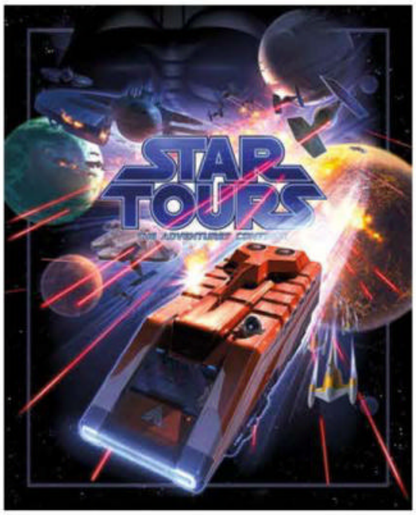
In other animated news, Dave Filoni confirmed that a second season of *Star Wars: Tales of the Jedi* is in production for Disney+, with a release date yet to be announced.

More Tours

Star Tours attraction to visit new worlds

Looking for an excuse to take your next visit to a Disney park? How about new destinations being added to Star Tours: The Adventures Continue, the immersive attraction that debuted at Disneyland almost 40 years ago!

Starspeeder 1000 vessels at Disneyland Park, Disney's Hollywood Studios in Florida, and Disneyland Paris in France will receive upgrades taking guests on all-new adventures into the *Star Wars* galaxy, as revealed by Walt Disney Imagineering's portfolio creative executive Scott Trowbridge at *Star Wars* Celebration.



"Since it debuted at Disneyland in 1987 as the first *Star Wars* attraction in a Disney park, Star Tours has traveled to new places as this galaxy of stories expanded. We're looking forward to continuing that tradition next year with all new adventures," Trowbridge said, adding, "I can't reveal just where we're going yet, or who we may meet along the way. Here's hoping C-3PO's piloting skills have improved!"

Clash Of The Rivals

Feel the Force of Funko Games

A new, expandable card game from Funko is coming your way in the form of *Star Wars*: Rivals, a challenging, two-player experience that takes in all eras of the *Star Wars* galaxy.

The game features a compelling, rule-based gaming system and stylized figures based on favorite *Star Wars* characters from across the saga. A Premiere Set includes four character figures and character cards, an exclusive prism die, 14 action cards, 18 tokens and markers, and 12 location cards, four of which are exclusive to the set. Players can build their forces with dark- or light-side booster packs that include an additional figure, cards, and a die. Available now at Walmart and **Walmart.com**.

STAR WARS
RIVALS

PRODUCTION DIARY

Our regular summary of *Star Wars* movies and television series currently filming:

IN PRODUCTION

STAR WARS
THE ACOLYTE

Starring: Amandla Stenberg and Lee Jung-Jae.
Disney+

COMING SOON

STAR WARS
AHSOKA

Starring Rosario Dawson as Ahsoka Tano, Natasha Liu Bordizzo, Mary Elizabeth Winstead, Ray Steveson, Ivanna Sakhno, David Tennant and Lars Mikkelsen.
Disney+

STAR WARS
SKELETON CREW

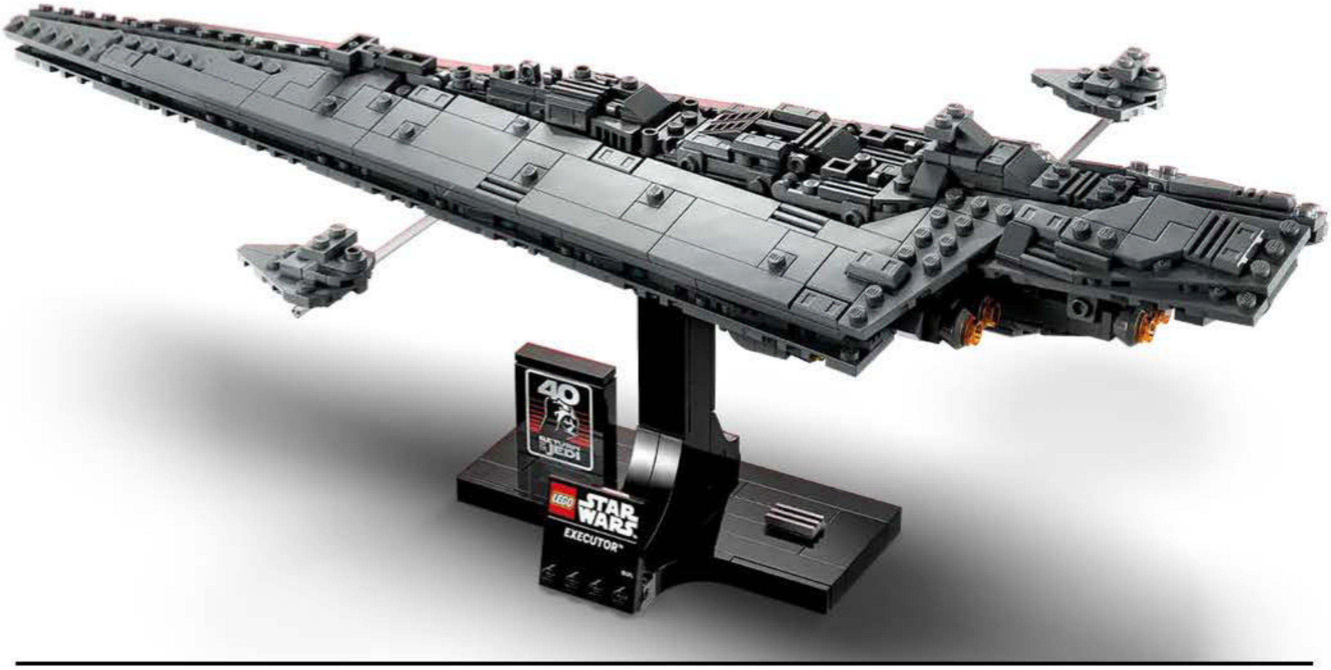
Starring Jude Law, Ravi Cabot-Conyers, Ryan Kiera Armstrong, Kyriana Kratter and Robert Timothy Smith
Disney+

The Daddy of Star Destroyers

Build Darth Vader's massive starship at an impressive micro scale

From the moment it appeared on screen in *Star Wars: The Empire Strikes Back* (1980), dwarfing the regular Imperial Star Destroyers that we already knew as being huge, Darth Vader's flagship the *Executor* was instantly cherished by fans, if not by the Rebel Alliance!

The LEGO® *Star Wars*™ Executor Super Star Destroyer™ (75356) is an impressive, 630-piece build set that stretches over 17-inches in length when fully constructed. Two suitably scaled mini Imperial Star Destroyer models are also included to demonstrate the *Executor*'s massive size, and both can be posed in formation with the command ship on the included display stand. A nameplate and *Star Wars: Return of the Jedi* (1983) 40th anniversary plaque completes the set, which is available now at **LEGO.com** priced $69.99.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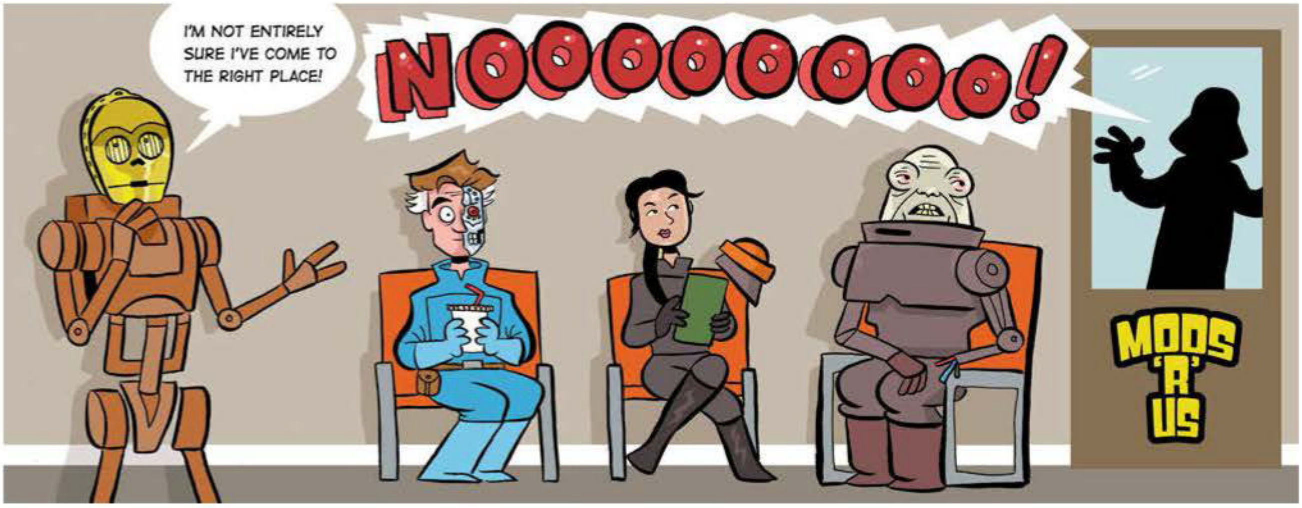
RETURN OF THE JEDI
LEGO STAR WARS
EXECUTOR™

THE LIGHT SIDE

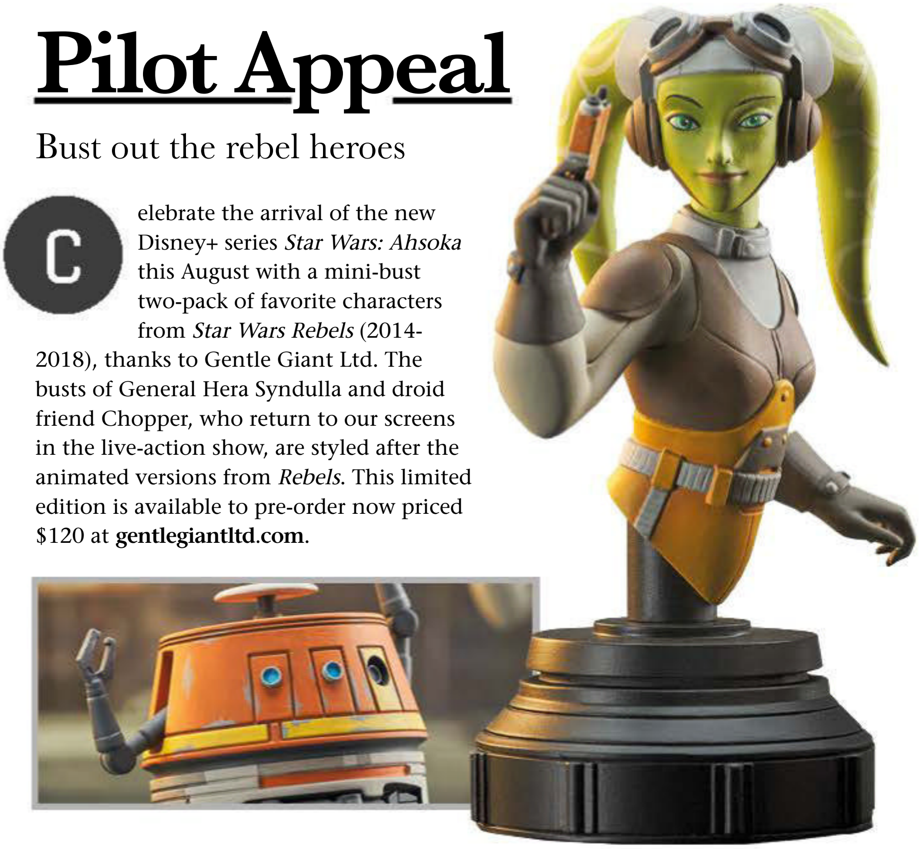
By Jamie Cosley


I'M NOT ENTIRELY SURE I'VE COME TO THE RIGHT PLACE!
NOOOOOOOOO!
MODS 'R' US

Pilot Appeal

Bust out the rebel heroes

Celebrate the arrival of the new Disney+ series *Star Wars: Ahsoka* this August with a mini-bust two-pack of favorite characters from *Star Wars Rebels* (2014-2018), thanks to Gentle Giant Ltd. The busts of General Hera Syndulla and droid friend Chopper, who return to our screens in the live-action show, are styled after the animated versions from *Rebels*. This limited edition is available to pre-order now priced $120 at **gentlegiantltd.com**.

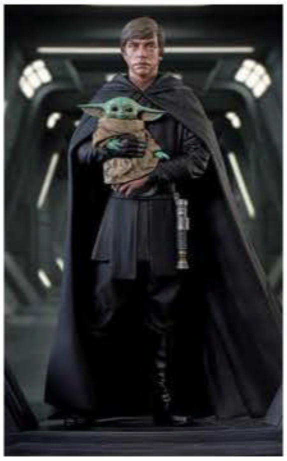


Master and Student

Help the Jedi return with Luke Skywalker and Grogu

The epic finale of *The Mandalorian* (2019 -) Season Two surprised everyone with the return of Jedi Master Luke Skywalker, who arrived on Moff Gideon's ship to take Grogu under his wing and train him in the ways of the Force.

Gentle Giant Ltd. have recreated this classic scene in a limited edition Premier Collection statue. Standing at approximately 10 inches tall and available in a limited run of just 3000 pieces worldwide, the statue is expertly sculpted and features paint applications that bring the characters to life. Priced at $199, you can purchase the iconic duo at **gentlegiantltd.com.**

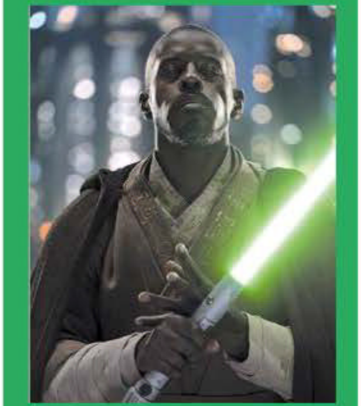


The StarWars DotColumn

Fascinating features and articles from the digital vaults of StarWars.com

Add StarWars.com/Insider to your browser bookmarks to enjoy *Insider*'s pick of the best of the official *Star Wars* website.

Return of another Jedi
Kelleran Beq is back, and actor Ahmed Best tells StarWars.com about his Jedi characters unexpected return in *The Mandalorian*.



Designing *The Bad Batch*
The Bad Batch Season Two's art director Andre Kirk shares the design ethos for the series with StarWars.com.

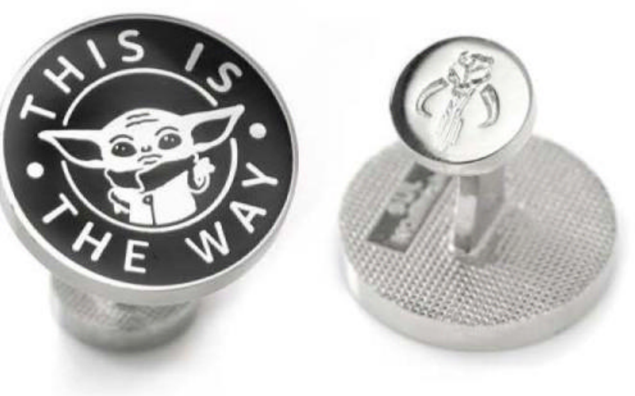
Yellow Travel Biscuits
Get a taste of the Empire with this recipe from StarWars.com's Jenn Fujikawa.

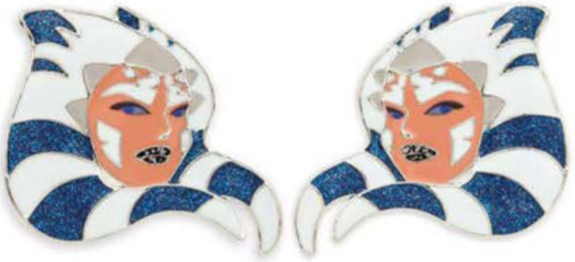
Links to the Past

Button up your beskar shirt cuffs

Grogu's ongoing journey from a childhood at the Jedi Temple on Coruscant to foundling in the Mandalorian creed has seen him wear the skull of the great mythosaur on a newly forged chestplate. Now you can simultaneously bear the same symbol and show your love for Grogu the next time you're invited to a formal occasion.

Cufflinks Inc.'s Grogu This Is The Way Cuff Links add class to any outfit, showing the Force-sensitive foundling encircled by the legendary Mandalorian motto, "This is the Way." The reverse of each metal cuff link reveals a strong connection with Mandalorian history, as they are emblazoned with the same mythosaur skull worn by the likes of Bo-Katan Kryze, Boba Fett, and now Grogu! Available for $77.00, you can secure this bounty at **Nordstrom.com**.





Accessorize with Ahsoka

Stylish earrings for a more civilized age

Introduced to fans as Anakin Skywalker's Padawan in *Star Wars: The Clone Wars* (2008-2020), Ahsoka Tano grew to become one of the most popular characters in the entire saga. As fans await the highly anticipated *Star Wars: Ahsoka* series on Disney+, they can pick up a set of Ahsoka Tano earrings by BaubleBar.

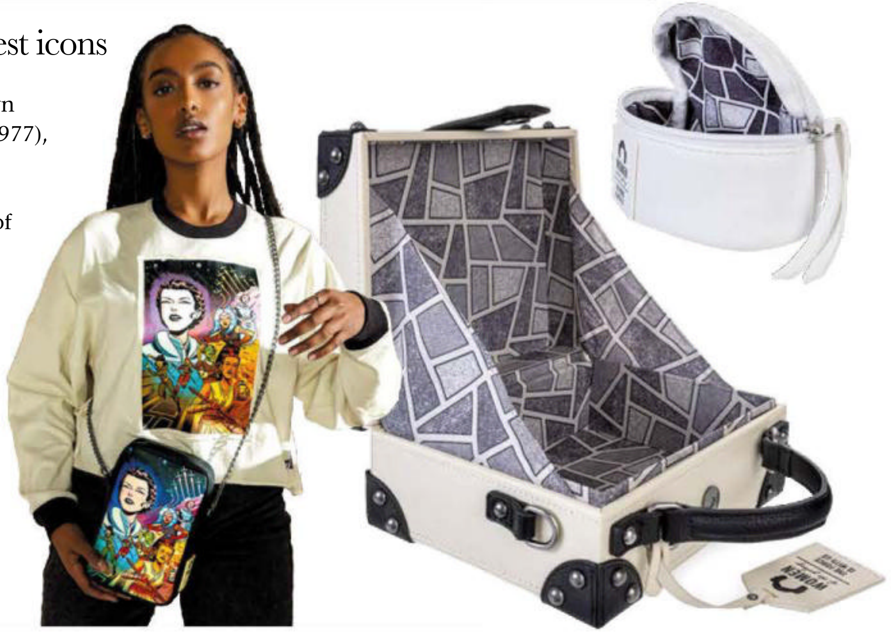
The matching brass earrings take their inspiration from Ahsoka Tano's iconic orange, white, and blue skin tones, reproduced in bright enamel accented with cubic zirconia and embellished with a silvertone finish. Each stud measures approximately 1-inch by 1-inch, and is available at **shopDisney.com**, priced $50.00. They join a whole range of fashionable items under the banner of the *Star Wars* Women of the Galaxy Collection, that includes apparel, pins, and more (see below).

Celebrating The Women of *Star Wars*

Honoring some of the galaxy's bravest icons

Ever since Princess Leia Organa stared down Darth Vader in *Star Wars: A New Hope* (1977), the saga has had a legacy of portraying valiant women who risked everything to preserve peace and justice across the stars. As part of shopDisney.com's *Star Wars* Women of the Galaxy collection, Loungefly celebrates these heroic characters with a range of bags that highlight their intergalactic achievements.

Featuring dynamic artwork, the designs salute Rey, Padmé Amidala, Leia Organa, Ahsoka Tano, and more on a variety of bags for any occasion, including a Crossbody Bag ($40.00), a Travel Bag inspired by an old suitcase ($80.00), and a Wristlet Bag ($24.99) emblazoned with the slogan "The Force is With Us." All three items are made from simulated leather and are available at **shopDisney.com**.



MANDO MERCH

The latest bounty on which to blow your beskar

Every Grogu Has His First Step

Grogu took the world by storm when he was first seen in the debut episode of *The Mandalorian*, but his signature look took some time to nail down. After many design iterations, it was Lucasfilm's Christian Alzmann who drew the initial 2D concept art that nailed it, with FX artist and sculptor, Tony McVey, crafting an astounding hand-sculpted maquette of the design.

Regal Robot's *The Mandalorian* Grogu (The Child) Concept Maquette Dual Signature Edition Ⓐ is a 1:1 scale replica mastered with McVey from the original molds. Standing 7 1/2-inches tall with included display base and equipped with a metal plaque signed by both Alzmann and McVey, this hand-painted, limited-edition piece is made in the company's New York studios and can be ordered at **RegalRobot.com**, priced $549.

Night Owl

After appearing in *Star Wars: The Clone Wars* (2008-2020) and *Star Wars Rebels* (2014-2018), Bo-Katan Kryze reemerged in *The Mandalorian*'s second season and eventually became an unlikely ally for Din Djarin and Grogu. The Bo-Katan Kryze Special Edition Doll Ⓑ evokes the Mandalorian warrior's design in exquisite detail, boasting a fabric bodysuit with shoulder and chest armor, two blaster pistols with holsters, boots, jetpack, and Bo-Katan's signature helmet. Available now at **shopDisney**.com, you can purchase this Special Edition doll for $49.99.

Microfighter Mando

From slaying a giant creature to dogfighting with TIE interceptors, Din Djarin's N-1 starfighter quickly made a name for itself in *The Mandalorian*'s third season. The LEGO® *Star Wars*™ *The Mandalorian* N-1 Starfighter™ Microfighter (75363) Ⓒ is an 88-piece build that joins previous LEGO representations of famous *Star Wars* vehicles in a fun mini format. Included with the set are a LEGO minifigure of the Mandalorian complete with blaster pistol and jetpack accessory, and another of Grogu. Retailing for $15.99, you can purchase yours by flying over to **LEGO.com**.

Book Club

Jedi and Sith vie for dominance in the latest *Star Wars* book releases

STAR WARS
INQUISITOR
RISE OF THE RED BLADE
DELILAH S. DAWSON
NEW YORK TIMES BESTSELLING AUTHOR

Force of the Jedi Hunters

A former Jedi questions her place in *Star Wars Inquisitor: Rise of the Red Blade*

As the Jedi Order falls, the Inquisitors rise! In the wake of the Jedi purge during Order 66, some fell, or were pushed, to the dark side and became Inquisitors—members of an elite squad of Force users answering to Darth Vader and dedicated to the extermination of every last survivor who once belonged to the Jedi Order.

The Empire's Inquisitors and their backstabbing hierarchy have been fleshed out in multimedia projects including *Star Wars Rebels* (2014-2018), *Obi-Wan Kenobi* (2022), and the *Star Wars* Jedi: Fallen Order and Jedi: Survivor videogames, all of which feature black-armor-clad dark-side warriors wielding red-bladed lightsabers that spin like buzzsaws.

This summer, the novel *Star Wars Inquisitor: Rise of the Red Blade* introduces readers to an intriguing member of this nefarious death squad, Iskat Akaris, exploring her path from dedicated Padwan to willing convert to the dark side of the Force.

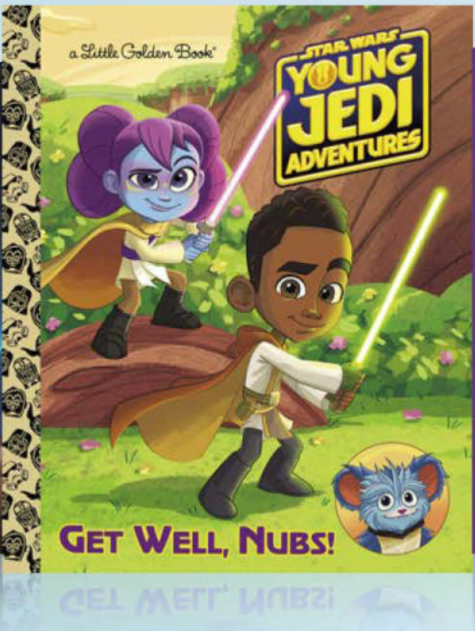
Written by Delilah S. Dawson (*Star Wars: Phasma, Galaxy's Edge: Black Spire*), *Inquisitor: Rise of the Red Blade* focuses on the former Clone Wars general who has embraced Sith philosophy and turned Jedi hunter. Troubled by her past, Iskat finds herself seeking answers that her devotion to the Jedi ways prior to Order 66 had denied her—questions about where she came from and what happened to her mother during the Purge.

As a servant of the Empire, Iskat finds a freedom that she has always craved, but at what cost? On a journey of personal discovery, she strives to uncover who she really is, but does Iskat lose something of herself with each slash of her red blade?

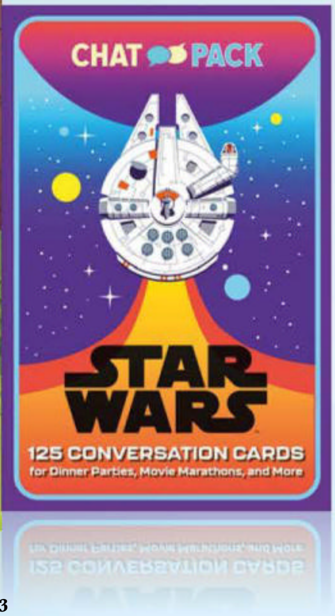
Published by Random House Worlds, *Inquisitor: Rise of the Red Blade* is on sale July 18.

01

02



03



01

Star Wars: Padawan

Originally published as a hardcover in July of 2022, *Star Wars: Padawan* is a young-adult novel that explores how hard it is to balance Jedi training with the reality of being a teenager! Kiersten White's book is being released in paperback this summer, enabling more readers to experience this pivotal story exploring Obi-Wan Kenobi's early days as a Padawan. When Obi-Wan tries to prove himself by setting out on a solo mission, he encounters a a group of teenagers who seem to be able to use the Force. Kenobi must decide whether he is destined to stay with the Jedi Order, or whether he should pursue his own path to adulthood. Published by Disney Lucasfilm Press, *Star Wars: Padawan* is in stores July 25.

02

Star Wars: Young Jedi Adventures Get Well, Nubs!

For generations, Little Golden Books have provided younger readers with beautifully illustrated storybooks, including numerous *Star Wars* adventures. The latest one adapts an episode of *Star Wars: Young Jedi Adventures*, an animated series for "pre-coolers" and their families airing on Disney+ and Disney Jr. In *Star Wars:Young Jedi Adventures: Get Well, Nubs!*, a sick Nubs must rely on his fellow Jedi trainees Kai Brightstar and Lys Solay to find a curative leaf. And if they fail, Nubs won't be able to accompany them on the class field trip! The youngest *Star Wars* fans can follow along with characters their own age as this team of younglings trains to become Jedi Knights. On sale July 25.

03

Star Wars: 125 Conversation Cards for Dinner Parties, Movie Marathons, and More

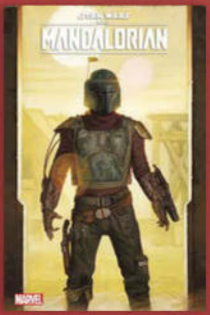
Who's your favorite bounty hunter? If you could have just one Force ability in real life, which one would you pick? Would you rather face ten porg-size space slugs, or one space slug-sized porg? These are just a few of the discussion points raised by *Star Wars Conversation Cards*, a question deck compiled by Kelly Knox that features 125 quirky queries inspired by the saga's best characters, moments, quotes, and themes. Crafted to inspire revealing discussions among your friends, the cards come packaged with a 144-page lore-filled booklet. Available from Insight Editions on August 1.

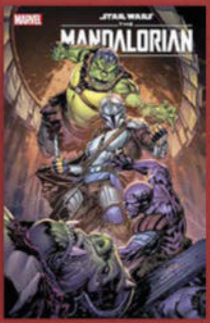
Comics Roundup

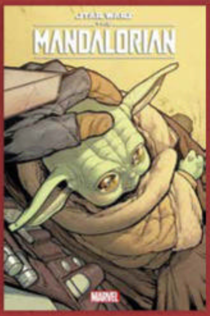
Heroes on a galactic tour in this month's *Star Wars* Comics

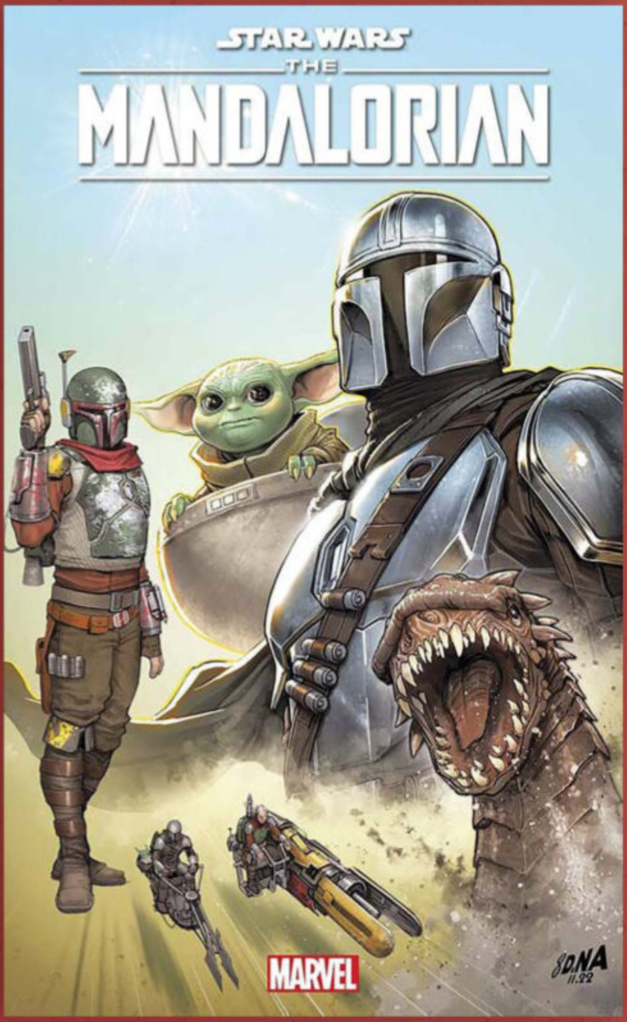
This is the Way

Mando and Grogu are back in *Star Wars: The Mandalorian* Season Two









Marvel Comics' adaptation of the first season of *The Mandalorian* (2019 -) recently reached its final chapter, but fans won't have to wait long for the continuing adventures of the clan of two. Din Djarin and Grogu return in *Star Wars: The Mandalorian* Season Two, an all-new limited series that uses the comics medium to reinterpret the second batch of episodes produced for the hit Disney+ streaming show.

Like the previous limited run, the upcoming eight-issue miniseries will adapt one live-action episode per installment, beginning with Chapter 9: "The Marshal." In this Tatooine tale, the Mandalorian rubs elbows with local lawman Marshal Cobb Vanth. The encounter uncovers a legendary set of long-lost beskar armor, a reveal that sets the stage for the return of a duo of fan-favorite characters first seen in the original *Star Wars* trilogy and the animated series *Star Wars: The Clone Wars* (2008-2020).

Fortunately, in addition to the return of the clan of two, the creative duo behind Season One's comics adaptation have also returned for another tour around the Outer Rim. Writer Rodney Barnes is joined once again by artist Georges Jeanty, supplemented by Steven Cummings (*Star Wars: Hidden Empire*) who is contributing the pencils for issue #2 and every other issue that follows.

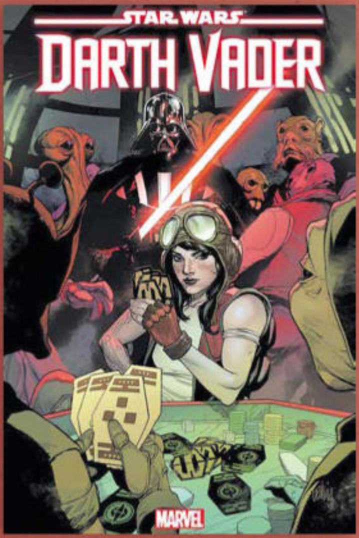
"Adapting *The Mandalorian* has been a pure treat," said Rodney Barnes in an interview with StarWars.com. "The series embodies all aspects of the *Star Wars* galaxy: the myth, the mystery, and spectacle that made me fall in love with it so long ago. It's an honor to be part of this project."

Added Cummings, "I am thrilled to be able to be part of the world of *The Mandalorian* and get to draw some of his adventures. *The Lone Wolf and Cub* via the Old West vibe of the show has me excited to pick up my pencil every day and dive in."

Issue #1 of *Star Wars: The Mandalorian* Season Two features cover art by David Nakayama, with multiple variant covers available from artists including E.M. Gist, Ken Lashley, Rickie Yagawa, and Paulina Ganucheau. On sale June 21.

Darth Vader #35

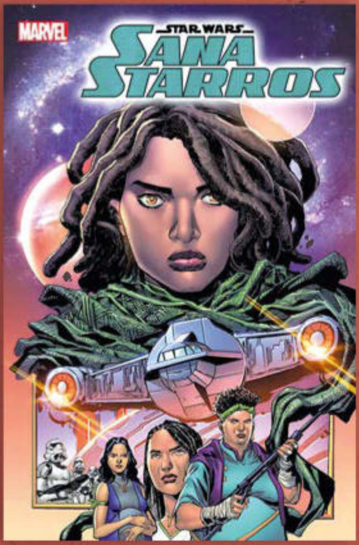
Darth Vader's relationship with the rogue archeologist Doctor Aphra is long and contentious, but at least the Sith Lord has the smarts to realize when Aphra's scholarly expertise might come in handy. In Marvel's *Darth Vader* #35, the Dark Lord finds himself at a loss to control his Force abilities, leaving him with no choice but to summon Aphra in the hope that she can halt his path of destruction. An archaic kyberite weapon could be the key—but might it lead to even more devastation? Writer Greg Pak is joined by artist Raffaele Ienco for this issue, which features a cover by Leinil Francis Yu. Darth Vader #35 is on sale June 14.



Sana Starros #5 (of 5)

Sana Starros' eponymous limited series reaches its conclusion with issue #5, which sees the smuggler and interstellar adventurer join up with her eclectic family during a mission to infiltrate an Imperial Star Destroyer. Accompanied by bounty hunter Deva Lompop, Sana boards the Star Destroyer *King's Ransom* to rescue her loved ones. But when the Starros family finds out that they've been betrayed, nothing will ever be the same again!

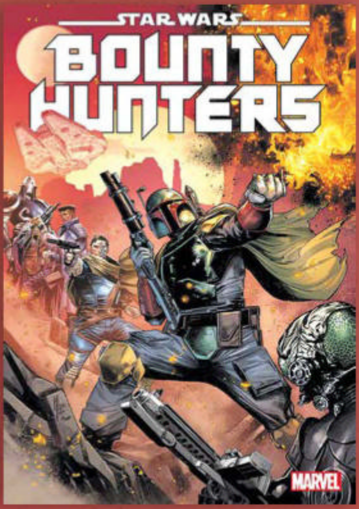
On sale June 14 from Marvel Comics, *Sana Starros* #5 features the talents of writer Justina Ireland and artist Pere Pérez, with a cover by Betsy Cola.



Bounty Hunters #35

In the aftermath of their battle with Inferno Squad, the bounty hunters are forced to regroup if they hope to navigate a hostile future. Valance and T'onga are joined by lethal hunter Khel Tanna, and Deathstick and Durge aren't far behind. But what is the fate of Boba Fett? Find out in Marvel's *Bounty Hunters* #35, from writer Ethan Sacks, artist Lan Medina, and cover artist Marco Checchetto.

Variant covers include contributions from artists Alex Maleev and InHyuk Lee, and a *Return of the Jedi* 40th Anniversary variant by Chris Sprouse. On sale June 21.



Incoming

Don't Miss These
Upcoming Releases

JUNE

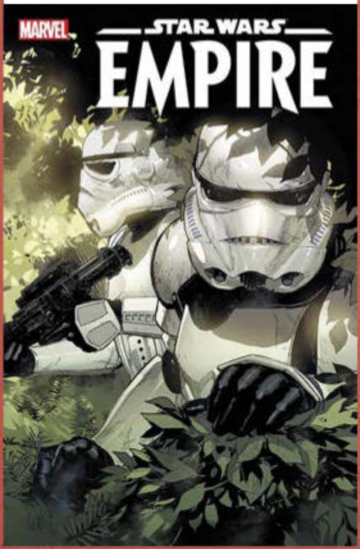
***Star Wars* #35**
Marvel Comics
Writer: Charles Soule
Artist: Madibek Musabekov
Cover Artist: Stephen Segovia

***Return of the Jedi: The Empire* #1**
Marvel Comics
Writer: Jody Houser
Artist: Jethro Morales
Cover Artist: Ryan Brown

***Yoda* #8**
Marvel Comics
Writer: Marc Guggenheim
Artist: Alessandro Miracolo
Cover Artist: Phil Noto

***Doctor Aphra* #33**
Marvel Comics
Writer: Alyssa Wong
Artist: Minkyu Jung
Cover Artist: Junggeun Yoon

***Darth Vader: Black, White & Red* #3**
Marvel Comics
Writers: Jason Aaron, Daniel Warren Johnson, Marc Bernardin
Artists: Leonard Kirk, Daniel Warren Johnson, Stefano Raffaele
Cover Artist: Mike del Mundo



Luminous Lore

Shining a light on *Star Wars: The High Republic*.

The Trials of the Jedi Begin

Get ready for Phase III of *The High Republic*!

With Phase II having revealed a trove of history and lore, prepare yourself for the next chapter in *The High Republic* saga, beginning this fall.

Great turmoil is about to engulf the galaxy as the action picks up the story around a year after the fall of Starlight Beacon. Where our heroes and villains find themselves as Phase III commences will begin to unfold in George Mann's novel, *The Eye of Darkness*, slated for release by Random House Worlds on November 14, 2023.

Up next are a couple of books from Disney Lucasfilm Press. Hitting store shelves on January 30, 2024, *Doctor Aphra* stalwart Alyssa Wong joins the ranks of *The High Republic* authors, co-writing the middle grade novel *Escape from Valo* with Daniel José Older. On March 5, 2024, fans can look forward to the release of *Defy the Storm*, a young adult novel that reunites authors Tessa Gratton and Justina Ireland, whose *Star Wars* collaboration began with Phase II's *Path of Deceit*.

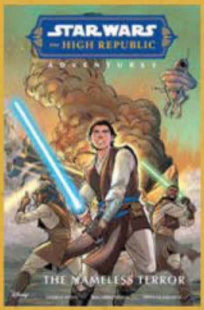
Further tales will arrive in the summer and fall of 2024, and into 2025, including *Beware the Nameless* by Zoraida Córdova, *Tears of the Nameless* by George Mann, *A Valiant Vow* by Justina Ireland, and *Into the Light* by Claudia Gray. With comics and other media included, Phase III is sure to be an emotional ride.

Incoming Comics

The High Republic Adventures #8
Writer: Daniel José Older
Artist: Toni Bruno
Cover: Harvey Tolibao
Dark Horse Comics
On sale June 28

The High Republic Phase II Vol.2 Battle for the Force
Writer: Cavan Scott
Cover: Yanick Paquette
Marvel Comics
Trade Paperback
On sale August 22

The High Republic Adventures: The Complete Phase I
Writer: Daniel José Older
Artists: Various
Dark Horse Comics
On sale August 29



The High Republic Adventures: The Nameless Terror
Writer: George Mann
Artists: Eduardo Mello and Ornella Savarese
Dark Horse Comics
On sale August 29

Republic Roundup

PHASE I

Light of the Jedi
Writer: Charles Soule
Del Rey, Adult novel

A Test of Courage
Writer: Justina Ireland
Disney Lucasfilm Press, Middle Grade novel

The Great Jedi Rescue
Writer: Cavan Scott
Artist: Petur Antonsson
Disney Lucasfilm Press, 8x8 storybook

Into the Dark
Writer: Claudia Gray
Disney Lucasfilm Press, Young Adult novel

The Rising Storm
Writer: Cavan Scott
Del Rey, Adult novel

Race to Crashpoint Tower
Writer: Daniel José Older
Disney Lucasfilm Press, Middle Grade novel

Out of the Shadows
Writer: Justina Ireland
Disney Lucasfilm Press, Young Adult novel

Tempest Runner
Writer: Cavan Scott
Del Rey, Audio original novel

Showdown at the Fair
Writer: George Mann
Artist: Petur Antonsson
Disney Lucasfilm Press, 8x8 storybook

Mission to Disaster
Writer: Justina Ireland
Disney Lucasfilm Press, Middle Grade novel

The Fallen Star
Writer: Claudia Gray
Del Rey, Adult novel

The Battle for Starlight
Writer: George Mann
Artist: Petur Antonsson
Disney Lucasfilm Press, 8x8 storybook

Midnight Horizon
Writer: Daniel José Older
Disney Lucasfilm Press, Young Adult novel

PHASE II

Path of Deceit
Writer: Justina Ireland and Tessa Gratton
Disney Lucasfilm Press, Young Adult novel

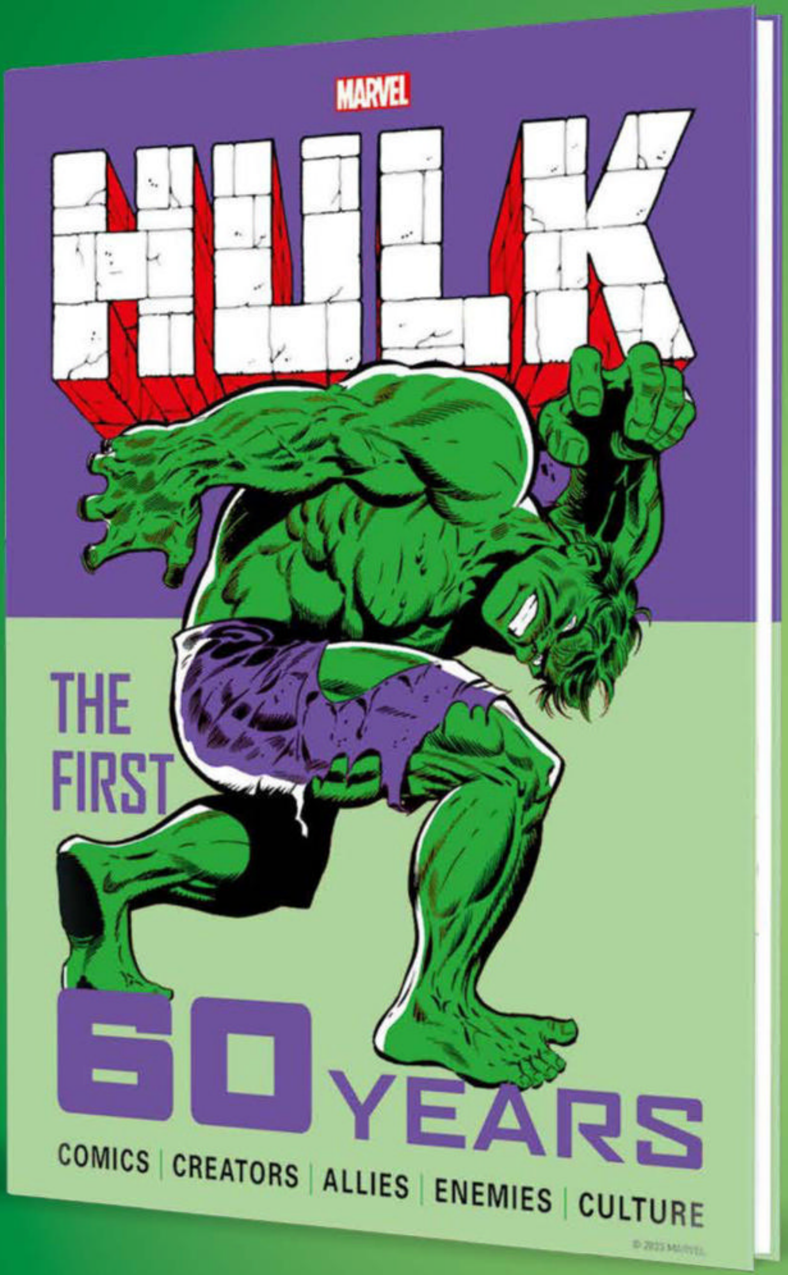
Quest for the Hidden City
Writer: George Mann
Disney Lucasfilm Press, Middle Grade novel

Convergence
Writer: Zoraida Córdova
Del Rey, Adult novel

The Battle of Jedha
Writer: George Mann
Random House, Audio original novel

Cataclysm
Writer: Lydia Kang

COMICS | CREATORS | ALLIES | ENEMIES | CULTURE


MARVEL
HULK
THE FIRST
60 YEARS
COMICS | CREATORS | ALLIES | ENEMIES | CULTURE
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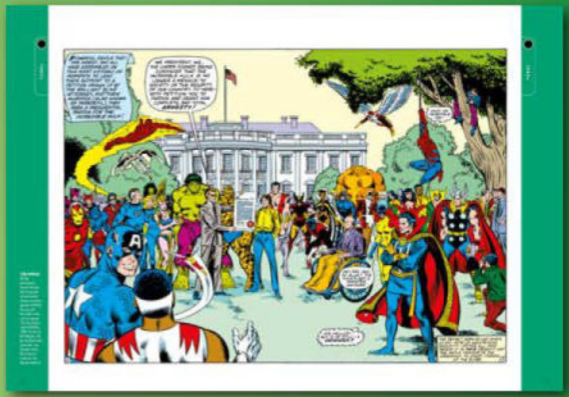
THE RAMPAGING HULK



THE NEW HULK AND THE DEATH OF THE HULK
PLANET HULK
CIVIL WAR II

Who is the Hulk? Discover the incredible history of the Marvel Comics icon in this lavishly illustrated celebration of his first 60 years. Explore one of the most popular and complex comic characters of all-time as he journeys from feared outcast to Avenger... and beyond!

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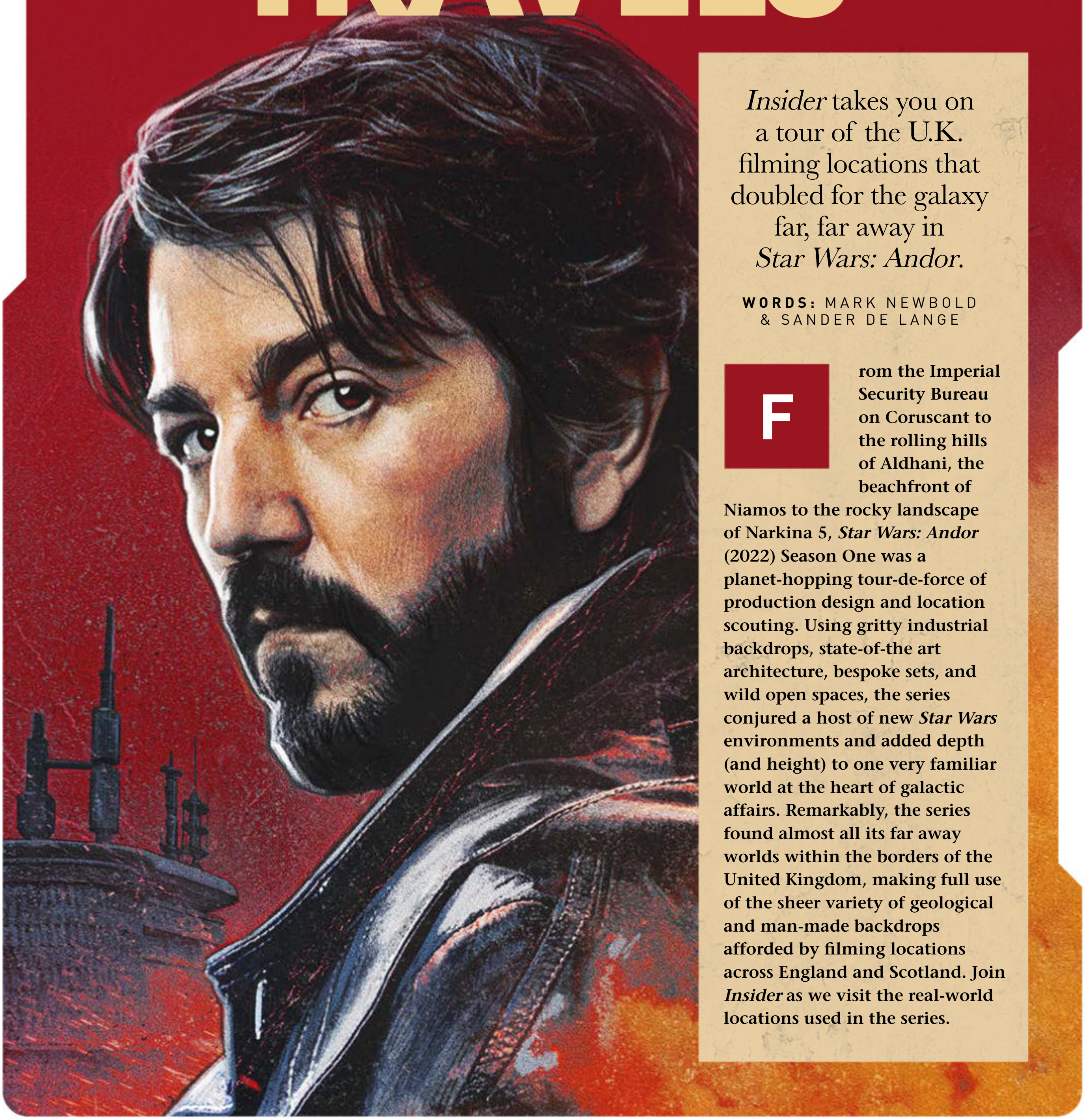
GALACTIC BRITAIN II

CASSIAN'S TRAVELS



Insider takes you on a tour of the U.K. filming locations that doubled for the galaxy far, far away in *Star Wars: Andor*.

WORDS: MARK NEWBOLD & SANDER DE LANGE

From the Imperial Security Bureau on Coruscant to the rolling hills of Aldhani, the beachfront of Niamos to the rocky landscape of Narkina 5, *Star Wars: Andor* (2022) Season One was a planet-hopping tour-de-force of production design and location scouting. Using gritty industrial backdrops, state-of-the art architecture, bespoke sets, and wild open spaces, the series conjured a host of new *Star Wars* environments and added depth (and height) to one very familiar world at the heart of galactic affairs. Remarkably, the series found almost all its far away worlds within the borders of the United Kingdom, making full use of the sheer variety of geological and man-made backdrops afforded by filming locations across England and Scotland. Join *Insider* as we visit the real-world locations used in the series.

GALACTIC LOCATION: **KENARI**

Kenari Village
Black Park, Buckinghamshire, England

A public park covering 500 acres of wood and heathland, Black Park had already played host to several worlds in the sequel trilogy, including Takodana in *Star Wars: The Force Awakens* (2015) and Ajan Kloss in *Star Wars: The Rise of Skywalker* (2019). In Andor, the small Kenari village where young Kassa lived with his sister was constructed in an area known as Alder Carr, just north of the edge of Black Park Lake. It can be seen during Episode 1: "Kassa" in flashback sequences showing Cassian's childhood on the planet years before he began his rebellious activities.

Although the village was dismantled when filming was completed, Black Park is open to the general public meaning fans can visit the site where Kassa and his group witnessed a starship roar above the lake on a crash trajectory.

DATALINK:
countryparks.buckscc.gov.uk/black-park

Kenari Forest
Winterfold Forest, Surrey, England

Located just north of Cranleigh in Surrey, Winterfold Forest is a public park that has been used as a filming location for numerous major movie projects, including *Jurassic World: Dominion* (2022), where it became the snowy forest landscape that freed raptor Blue made her home.

In Episode 2: "That Would Be Me" and Episode 3: "Reckoning"of *Andor*, Kassa and the other Kenari village children trekked through dense woodland to reach the crash site of a downed Separatist starship.

When dressing the crash site set, the production's art department shipped in vegetation that matched the flora found at Black Park, thereby ensuring continuity between the two Kenari filming locations was maintained.

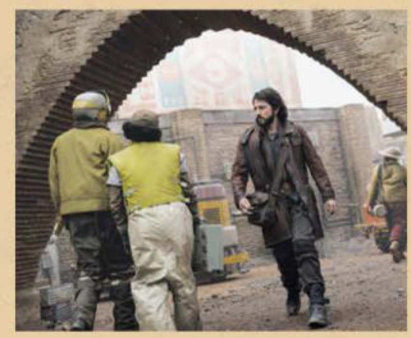
DATALINK:
www.guildfordrocks.co.uk/listings/winterfold-forest

GALACTIC LOCATION: **FERRIX**

Ferrix City Exteriors
Spade Oak Nature Reserve, Buckinghamshire, England

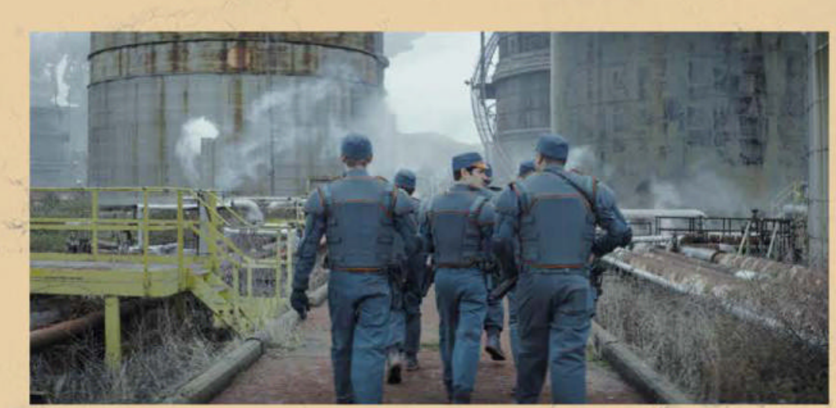
Cassian Andor's adopted homeworld was Ferrix, an industrial planet located in the Morlani system of the Free Trade Sector. Appearing in multiple episodes and playing a major role in the series, it was decided that the best way to fully realize the city was to build an enormous and immersive set comprised of multiple streets, alleyways, shopfronts and workplaces.

Ironically, given the red brick urban sprawl seen on screen, the huge, eight-acre set was built in a nature reserve near Little Marlow in Buckinghamshire. Constructed on the site of a former gravel pit, the beautiful reserve sits on the banks of the river Thames and is easily accessible on foot via the Thames Path National Trail. Although there is now no trace of the rebellious planet's streets, the area's pastoral charms make it well worth a visit, and it is a popular spot for bird watching.



DATALINK:
www.littlemarlowlakes.co.uk

Ferrix Industrial zone and Zorby's Western Shiplot
Coryton Oil Refinery, Essex, England



In stark contrast to the Spade Oak Nature Reserve location, Coryton Oil Refinery was already the perfect fit for the more industrial areas required for Ferrix, including Zorby's Western Shiplot where Cassian "borrowed" a vessel to travel to Morlana One, and the area where the Pre-Mor security detachment landed to locate and arrest Andor.

Situated on the Thames Estuary and not open to the public, Coryton was a 586 acre working crude oil refinery that first opened in 1953, but the facility is currently in the process of being regenerated into a sustainable industrial hub known as Thames Enterprise Park. As a result, much of the location filmed for Andor has since been demolished.

DATALINK:
www.thamesenterprisepark.com

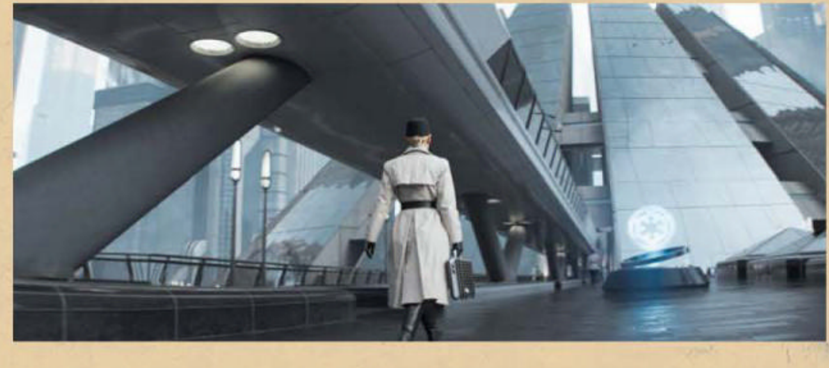
GALACTIC LOCATION: **CORUSCANT**

ISB Headquarters Exterior

Adam's Plaza, Canary Wharf, London, England

Just as *Rogue One: A Star Wars Story* (2016) had used the impressive architecture of Canary Wharf as a location (namely as an interior for part of the Empire's facility on Scarif), *Andor* found an equally suitable site in the area for an exterior scene set in the shadows of the Imperial Security Bureau headquarters on Coruscant. The Bureau's exterior appeared several times in establishing shots throughout the series and was an entirely CGI creation.

However, the real-world location at the foot of the building is a plaza open to the general public, as seen in Episode 9: "Nobody's Lisetning!" where Syril Karn ill-advisedly approached Supervisor Dedra Meero on her way to work,



Adam's Plaza is a landscaped concourse next to the newly opened Elizabeth Line station—an architectural marvel in and of itself. The Adam's Plaza Bridge (under which Karn laid in wait for Meero) has been nicknamed by locals as "The *Star Wars* bridge," due to its futuristic design and incredible lighting.

DATALINK:
canarywharf.com

Eedy Karn Apartment Exterior

The Brunswick Centre, Camden, London, England

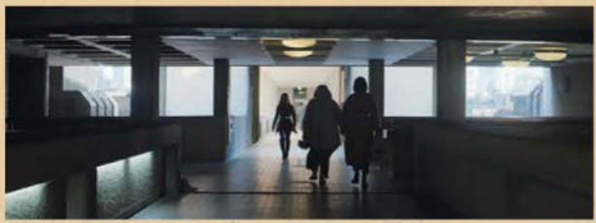
Constructed in the late 1960s north-east of Russell Square in Bloomsbury, the Brunswick Centre (named for Caroline of Brunswick, the former Princess of Wales) is a Grade II listed concrete megastructure that served as the exterior filming location of Eedy Karn's Coruscant apartment, where Syril returned to face a harsh, constant belittling from his mother.

Episodes 4: "Aldhani" and 11: "Daughter of Ferrix" revealed the exterior of Eedy Karn's apartment in all its Brutalist glory. This architectural style is characterized by minimalist constructions that showcase the bare materials of a building, including the exposed concrete pillars seen in each episode. The Brunswick Centre is one of two London locations to feature this style.

To visit the location take the Piccadilly line to Russell Square and turn right as you exit the station, where you'll also find places to eat and shop amid this architectural gem.

DATALINK:
brunswick.co.uk

GALACTIC LOCATION: **CORUSCANT**



Coruscant Plaza
Barbican Estate, City of London, England

During Episode 7: "Announcement," Luthen Rael's assistant Kleya Marki traveled incognito across Coruscant to a secret debriefing with Vel Sartha at an unnamed and all-but deserted plaza. The scene was filmed at the vast Barbican Estate in Central London, which also doubled for some of the stairs and hallways that Kleya walked through on her journey.

Grade II listed since 2001, the Barbican Centre is home to 4,000 residents across 2,000 flats, and incorporates a world-famous arts center and concert hall, schools, and even a church.

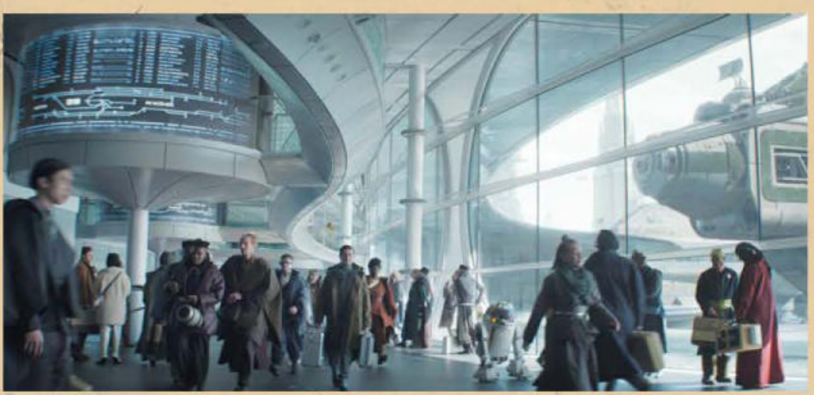
Get there by taking the Circle, Hammersmith or Metropolitan tube lines to the Barbican subway station or walk north from St. Paul's Cathedral.

DATALINK:
www.barbican.org.uk

Coruscant Spaceport
McLaren Technology Centre, Woking, Surrey, England

Coruscant Spaceport is seen twice in the series, the first time in Episode 4: "Aldhani" when the disgraced Syril Karn returned to Coruscant, and again in Episode 7: "Announcement" when Vel Sartha arrived on the planet following the successful heist of the Imperial Garrison on Aldhani.

The location chosen to represent the spaceport was the McLaren Technology Centre, the headquarters of the McLaren Group best known for its Formula 1 racing cars. Designed by Foster + Partners architects and opened in 1998, the site is not open to the public but does occasionally offer tours.



DATALINK:
www.mclaren.com/group

Coruscant (Lower Levels)
Hanningfield Water Treatment Works, Essex, England

The Hanningfield Water Treatment Works is the largest water treatment facility in the Essex and Suffolk Water supply area and was the location for Luthen Rael's clandestine meeting with his ISB undercover contact, Lonni Jung, in the lower levels of Coruscant in Episode 11: "Daughter of Ferrix."

Scouted for its unique architecture, the Hanningfield Water Treatment Works are an active water plant that has been featured in major movies including *World War Z* (2013) and *Edge Of Tomorrow* (2014).

GALACTIC LOCATION: **ALDHANI**

Aldhani (Imperial Garrison)
Cruachan Power Station, Dalmally, Scotland

The enormous Cruachan Power Station was the real-world substitute for the Imperial garrison on Aldhani in Episode 5: "The Axe Forgets" and Episode 6: "The Eye" from which rebels plotted to steal an entire quadrant's Imperial payroll, secured deep within.

While the dam on the fictional world held back the sacred Nasma Klain, here on Earth the Cruachan Dam is a hydroelectric powerstation that spans the shores of Loch Awe. Its vast turbine hall occupies a cavern deep within the mountain of Ben Cruachan, also known as the Hollow Mountain. As a destination for location hunters, the site offers a wealth of experiences, including guided tours inside the rugged mountain and the turbine hall of the power station itself, while the Cruachan Visitor Center provides educational context. The Hollow Mountain Café overlooking the Loch is an ideal spot to enjoy the view.

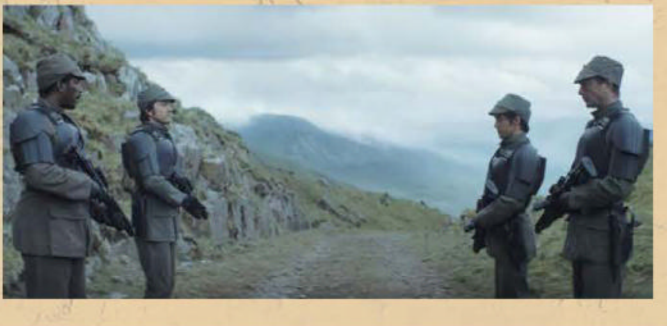
Filming locations surrounding the dam are accessible via a hiking path, and tours can be booked via the official website.

DATALINK:
www.visitcruachan.co.uk

Aldhani: Vel Sartha's Camp
Glen Tilt, Blair Atholl, Scotland

Glen Tilt—an area of great interest to geologists for many years—was the area chosen for for various locations in and around Vel Sartha's camp on Aldhani for Episode 4: "Aldhani," Episode 5: "The Axe Forgets," and Episode 7: "Announcement." The surrounding hills provided filming locations for Sartha and Andor's trek to the camp, the landing site for Luthen's ship, and the rebel's march to the Imperial garrison.

DATALINK:
www.visitscotland.com



GALACTIC LOCATION: **NIAMOS**

Niamos Beach
North Promenade, Cleveleys, Lancashire, England

The sunny beach and promenade of "space Florida" was filmed at the very real North Promenade of Cleveleys on the Flyde coast of Lancashire, while the store Cassian tried to enter before he was arrested by a KX-series security droid is in reality the Café Cove.

A family friendly seaside town on the north-west coast of England between Fleetwood and Blackpool, the area has plenty to offer visitors but it was the unique seafront architecture and open sea views that attracted the Andor crew to cast it as a *Star Wars* galaxy holiday destination.

In addition to the beachfront scenes in Episode 7: "Announcement," Cassian returned to Niamos in Episode 11: "Daughter of Ferrix," where Andor and Melchi went their separate ways.

DATALINK:
www.visitcleveleys.co.uk

Niamos Courthouse and Embarkation Yard
Former Carmel College, Mongewell, Oxfordshire, England

The buildings and grounds of Carmel College in Mongewell (founded in 1948 but closed since 1997), became the Niamos Courthouse where Cassian was charged and sentenced to 6 years in prison on Narkina 5 before being herded onto an Imperial shuttle in Episode 7: "Announcement."

The courthouse scenes were filmed inside two separate locations within in the former college, namely Grade II listed buildings the Boathouse and the Julius Gottlieb Memorial building, while the school's open-air amphitheater became the circular embarkation yard where Cassian was dispatched to Narkina 5.

GALACTIC LOCATION: SEGRA MILO

Saw Gerrera's Base

Winspit Quarry, Worth Matravers, Dorset, England

When looking for a location suitable for Saw Gerrera's secret hideout on Segra Milo, the *Andor* production team settled on Winspit Quarry in Dorset, close to the village of Worth Travers on the Isle of Purbeck.

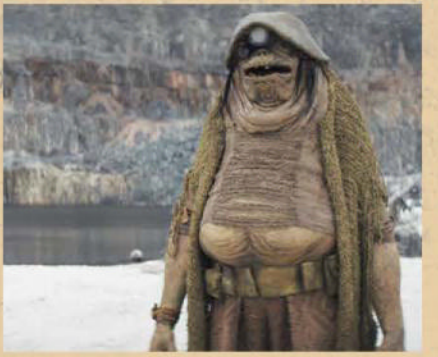
The disused stone quarry closed in 1940 and was converted into a naval and air base during World War II. It has become a popular filming location that has appeared in the BBC sci-fi series *Doctor Who* (1963 -) and more recently in Disney's *John Carter* (2012). While the quarry can be visited by members of the public, many of Winspit's caves are now closed to visitors both for public safety and bat conservation.

GALACTIC LOCATION: NARKINA 5

Planet Surface

Middle Peak Quarry, Wirksworth, Derbyshire, England

Determined to escape his unjust 6-year sentence, Cassian led a successful prison break from the Narkina 5 complex. After swimming to shore, Andor and Melshi spotted a quadjumper but were thwarted in their attempt to steal it by the Pamular brothers.



This exciting sequence in Episode 11: "Daughter of Ferrix" was filmed at Middle Peak Quarry, a former limestone quarry first mined in the 1790s for fluxing stone used in iron and steel works in the Midlands. Closed in 1992, the site is now scheduled for urban development, and its waters have been dyed black in order to discourage swimmers from the dangers of quarry swimming—making it ideal for the otherworldly landscape of Narkina 5.

PINEWOOD STUDIOS

A Galaxy of Interiors

Established by J. Arthur Rank, head of the legendary Rank Organization that ruled British cinema for decades, Pinewood Studios opened in 1936 and swiftly became a major base for filmmakers. With its 5 soundstages and convenient location just 18 miles west of central London, it enjoyed prosperous times over the decades, becoming home not only to many British film and television classics but also major motion pictures including the James Bond series, *Superman* and more recently the *Star Wars* sequel trilogy. With Disney taking on a 10-year lease of the majority of the studio in 2019, it was only logical that *Andor* would find its home there. Filming for Season One began late November, 2020, running through to September 2021.

Sets constructed at Pinewood included the bar Cassian entered on Morlana One at the beginning of the first episode while searching for clues to locate his missing sister, Kerri. Other interiors shot at Pinewood included the interior of the Separatist cruiser that crashed on Kenari; the cells, corridors, and work area of the Narkina 5 prison complex; ISB headquarters; and the Ferrix home of Cassian's adoptive mother Maarva Andor.

A working movie and TV studio, the general public are not admitted, but an expansion to the studio complex was approved in early 2023, which will see an additional 21 stages built along with a 63 acre nature reserve to the north of the studios that will be open to the public.

DATALINK:
pinewoodgroup.com/studios

STAR WARS THE BAD BATCH

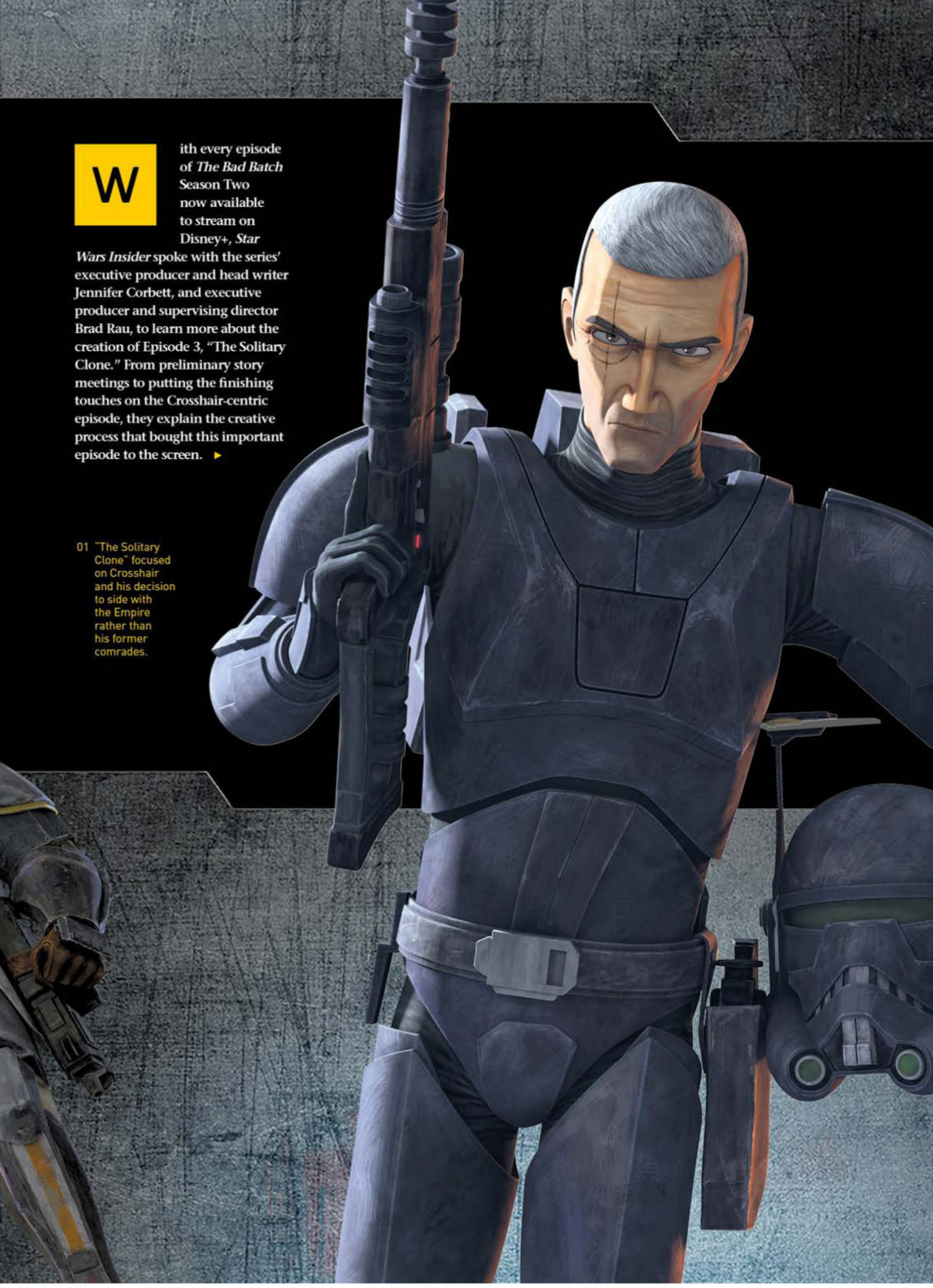
THE ANANTOMY OF ANIMATION

PART I

Insider goes behind the scenes of *The Bad Batch* Season Two episode, "The Solitary Clone," to follow the journey that each episode makes from story conference to finished episode.

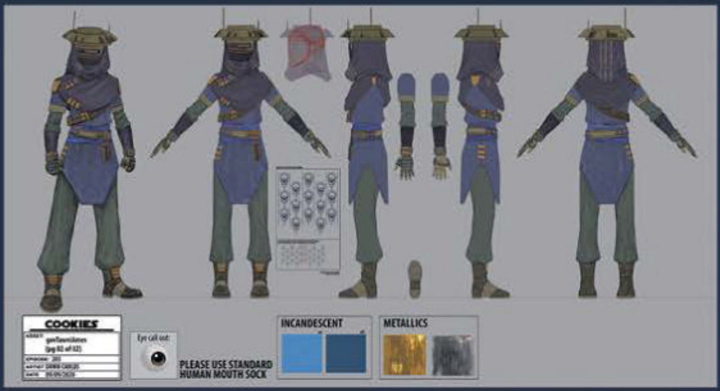
WORDS: AMY RICHAU

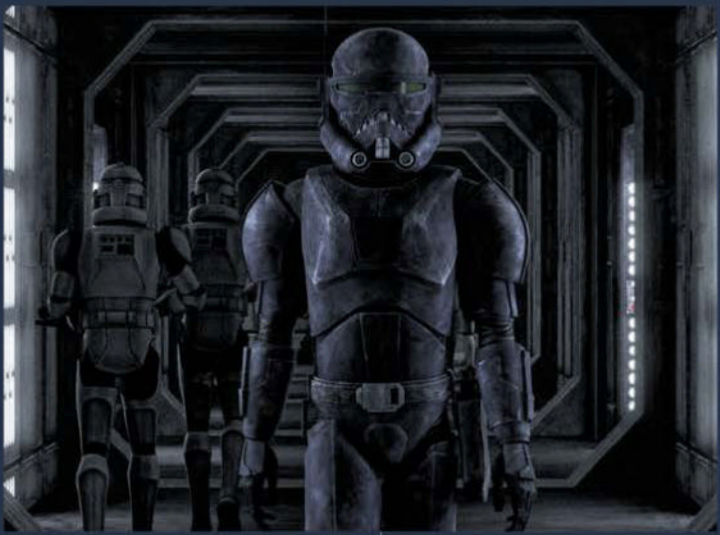
With every episode of *The Bad Batch* Season Two now available to stream on Disney+, *Star Wars Insider* spoke with the series' executive producer and head writer Jennifer Corbett, and executive producer and supervising director Brad Rau, to learn more about the creation of Episode 3, "The Solitary Clone." From preliminary story meetings to putting the finishing touches on the Crosshair-centric episode, they explain the creative process that bought this important episode to the screen. ►



01 "The Solitary Clone" focused on Crosshair and his decision to side with the Empire rather than his former comrades.

02





03

02 Concept art of Governor Tawni Ames by Dawn Carlos.

03 Crosshair became a solitary and lonely figure in the corridors of the Imperial garrison on Coruscant.

04 Even among his fellow clones, Crosshair was seen as an outsider.

THE ORIGIN STORY

The production of *The Bad Batch* Season Two, as with all stories coming out of Lucasfilm Animation, began with a preliminary discussion between Corbett, Rau, story editor Matt Michnovetz, executive producer Athena Portillo, co-executive producer Carrie Beck, producer Josh Rimes, and executive producer Dave Filoni. "In that early meeting, we discussed the next batch of episodes on a very macro scale," notes Corbett, "what the storylines were going to involve and the themes that we wanted to hit. For Episode 3 in particular, the original concept was a day in the life of Crosshair now that he'd doubled down and stayed loyal to the Empire. He's estranged from the Bad Batch, has no elite squad, and he's not in charge."

During discussions about Crosshair's journey, and who Crosshair might go on a mission with in the absence of his old team (someone he would respect), Filoni brought up the idea of using Commander Cody from *Star Wars: The Clone Wars* (2008-2020). The idea was an immediate hit around the table. "He's the reason why the Bad Batch really are a squad," says Corbett. "It calls back to the original arc in *The Clone Wars* when audiences were introduced to the Bad Batch. Cody was one of the only regular clones that Crosshair liked."

"When Dave said, 'What about Cody?' I thought, 'Are you serious?'" laughs Rau. "And then everybody just leaned in. And I think the fans have reacted in the same way. When we showed the Season Two trailer at Celebration 2022 it was like a tidal wave of excitement."

Adding Cody to the episode gave *The Bad Batch* creators an opportunity to use clones on a mission to a separatist stronghold leftover from the war, complete with battle droids and separatist tanks. As Corbett notes, this was to make it feel, "like the clones aren't the bad guys, but they are."

CONFERENCE CALL

A few weeks after that meeting, *The Bad Batch* team gathered with a larger group for a writers conference, which included the Lucasfilm Story Group's Matt Martin, script supervisor Amanda Muñoz, and the freelancers involved in the episode. "That session lasted a couple of days," says Corbett. "We sat in a room around a table and broke down the episode–figuring out nuts and bolts of the story, and what scenes we wanted."

In "The Solitary Clone," the creators wanted Crosshair to feel seen and understood by other clone troopers working for the Empire, troopers who believed they were doing the right thing and fulfilling their purpose as clones. Things

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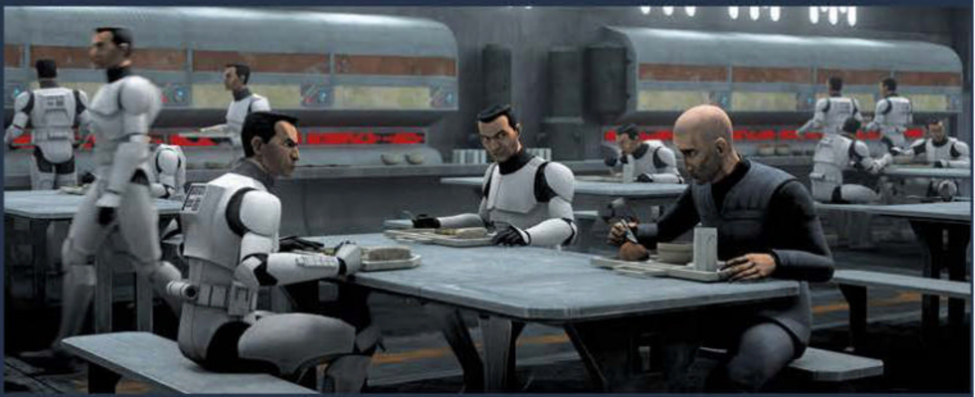
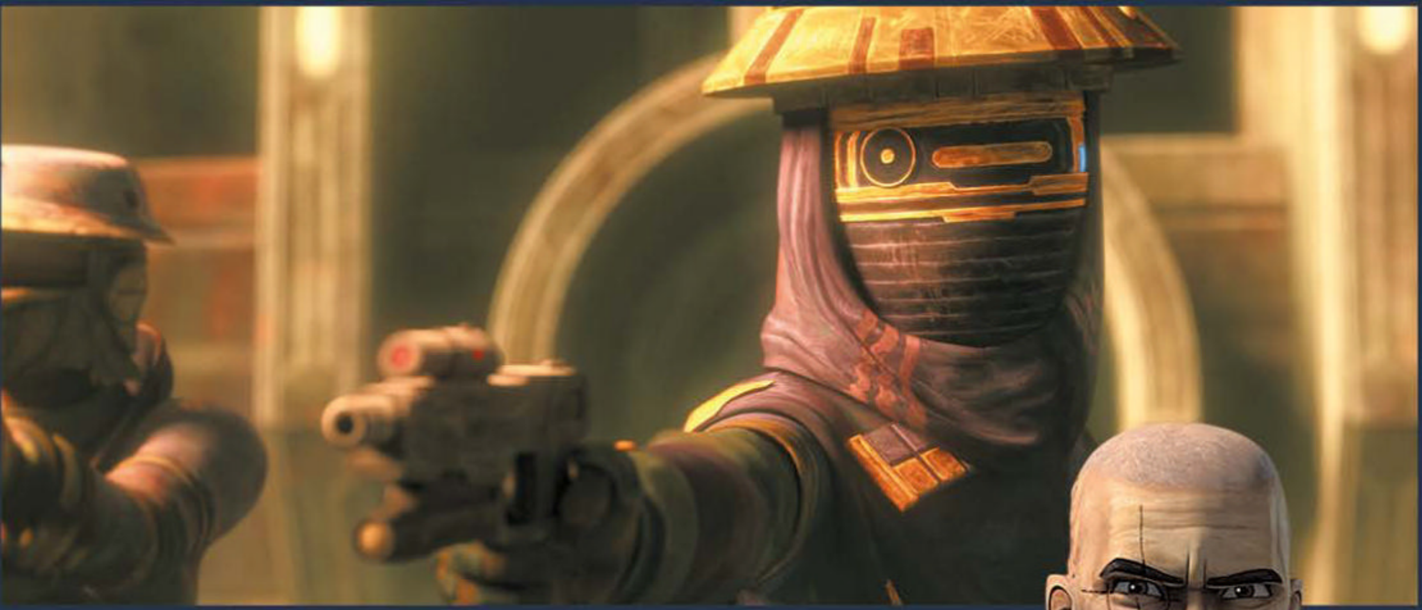
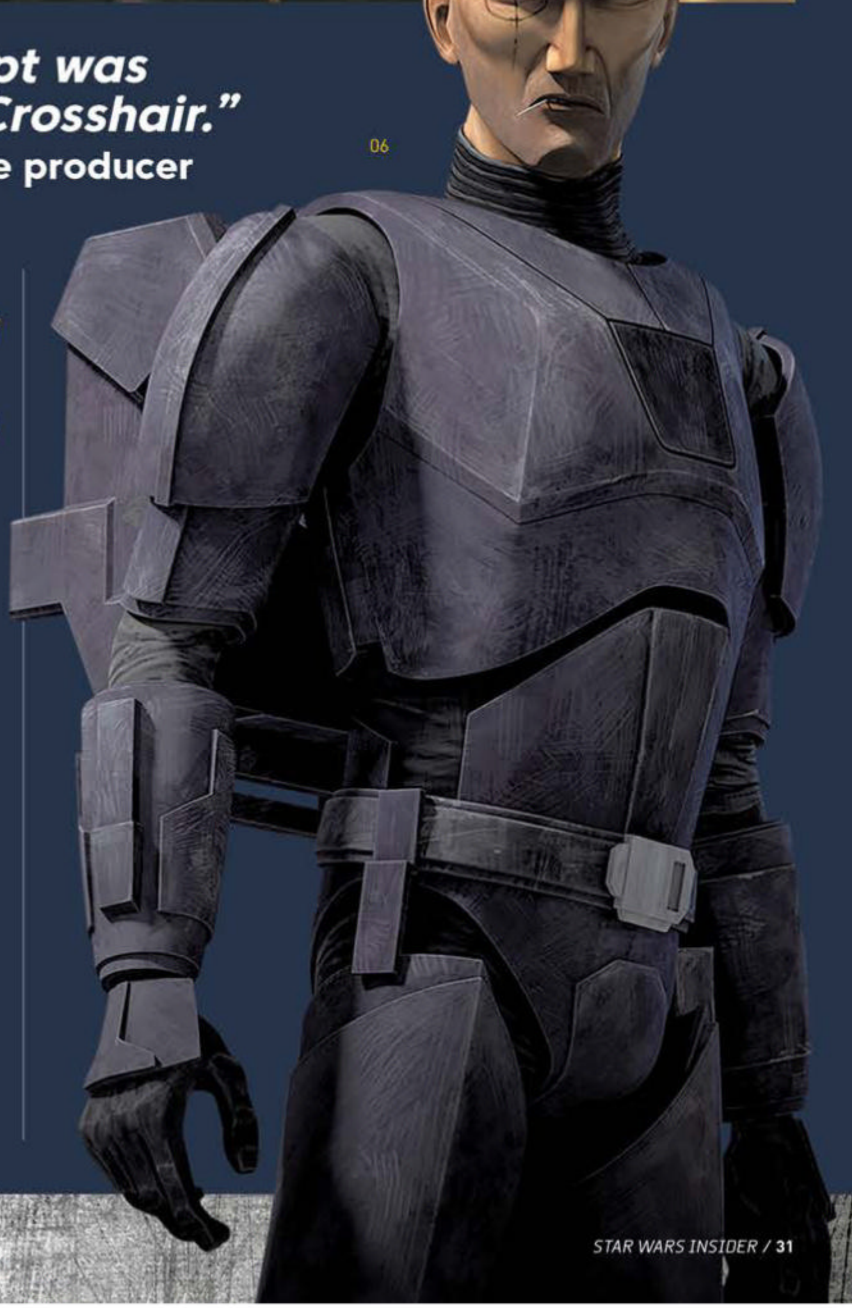






"The original concept was a day in the life of Crosshair."
Jennifer Corbett, executive producer and head writer.

became more complicated during Crosshair and Cody's mission to Desix. "We wanted to send them into this stronghold where it was mostly droids and Tawni Ames was wearing a mask, to make the mission feel very impersonal." Corbett explains. "And as things progress, they start to have conversations with Ames when she's unmasked, so the story became more of a personal conflict for Cody and Crosshair. And then, of course, at the end there is a choice that's made."

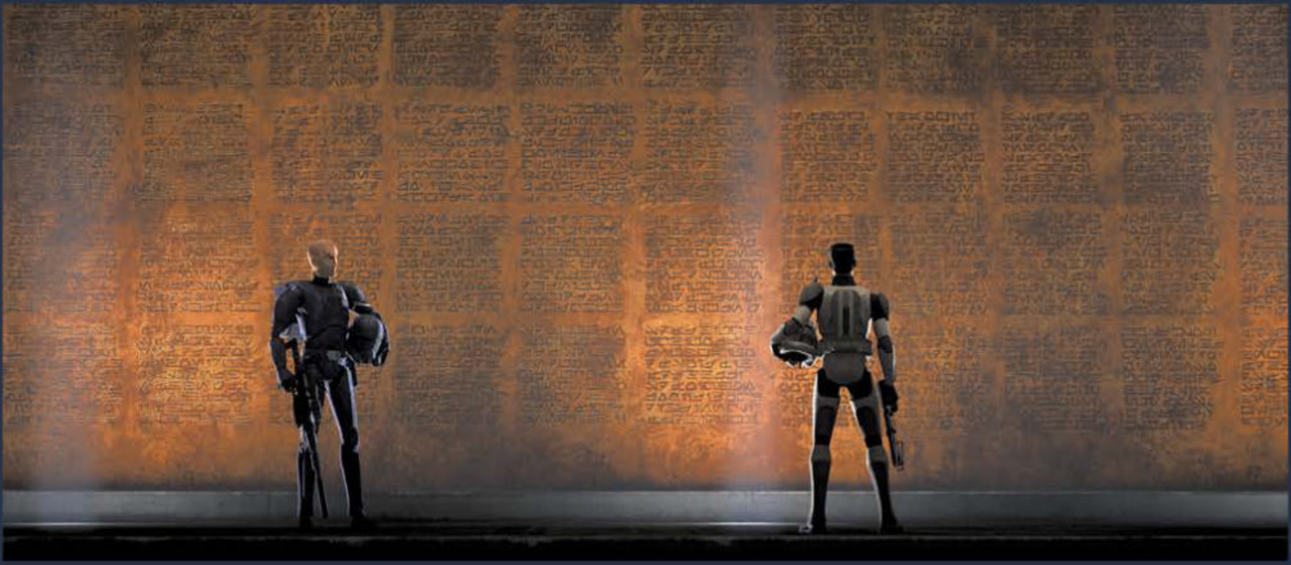
As the creators nailed down these pivotal scenes, throughout each act they would occasionally write a line or two of dialogue on a whiteboard before the episode was handed over to the writer assigned to the episode—in this case, Muñoz—for script outlines and drafts. The stage between outlines and a final draft can take two to four months, with feedback during that time from Corbett, Michnovetz, the Lucasfilm team, and Dave Filoni.

"That's where we really start

►

05 Governor Tawni Ames defending her planet.

06 Crosshair's steely voice was provided by actor Dee Bradley Baker.



07 Crosshair and Cody by the memorial wall dedicated to fallen clone troopers on Coruscant.

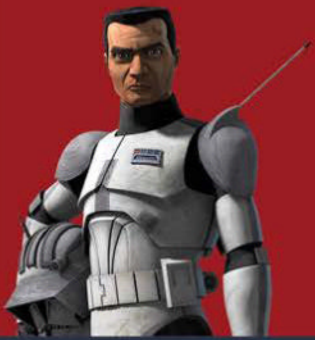
"THE SOLITARY CLONE"

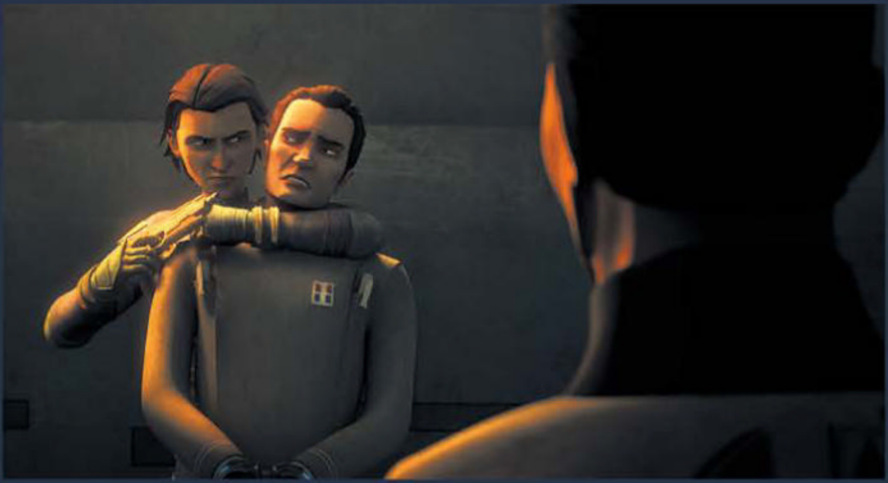
Written by Amanda Muñoz
Directed by Saul Ruiz

Crosshair is sent on a mission with Commander Cody to the planet Desix, where the Imperial-installed governor has been taken hostage by locals.

During the Clone Wars, Desix had sided with the Confederacy of Independent Systems, who allied with the Separatists. After the Empire took control of the galaxy, the leader of Desix, Tawni Ames, argued that her planet was independent and that the Empire had no claim over it.

Tasked with rescuing Governor Grotton, Crosshair and Cody confronted Ames, with Cody imploring her to release the governor in the name of peace. Grotton immediately ordered her execution, but while Cody hesitated, Crosshair did not.





08 Commander Cody tried to convince Ames to choose peace over yet more bloodshed.

▸ to nuance the script with each draft," notes Corbett. The antagonist of the story, Tawni Ames, needed to be both formidable but also likeable by the end of the episode. "Amanda did a great job with that," says Corbett. "You're supposed to think Ames is threatening, and she kind of is, then you realize the real threat is from the other side.

"I believe it was in the second draft where we started adding elements of Crosshair firing a shot down the barrel of the Separatist tank," Corbett adds. "I remember throughout the entire process we kept tweaking and rewriting the final conversation between Cody and Crosshair, because we wanted that scene to be simple but be a gut punch at everything they'd been through. And the parting words Cody said to Crosshair had to have an impact on them both. It drove Crosshair to really begin to question things, and Cody to make the pivotal decision to break with the Empire."

During this part of the creative process, the new characters for the episode were also fleshed out, along with refining ideas for the planet Desix. Dave Filoni suggested that, due to the Empire's far reach, Desix had to be off the grid and a planet that was of no real importance to the Empire. "But everywhere is going to become Imperial soon," says Corbett.

DESIGNING DESIX

In *The Bad Batch*, the narrative is always closely intertwined with the action, so every detail must be planned out in advance. "In episodes like 'The Solitary Clone,' where there was this bromance between Cody and Crosshair, we know that a plot point is going to run through the action of the entire episode," explains Brad Rau. "So, to keep the narrative spirit that Jennifer, Amanda, and Matt were crafting, I threw out crazy ideas as we tried to bring it all together.

"Even before we started shooting, technically we had to really know where we were going to go because it had an effect on the design."

For the Desix stronghold, the design team found reference images of European cities and towns that have big walls, even taking inspiration from *The Lord of the Rings*. During the design conference for the episode (which took place over several days), Rau regularly sent art director Andre Kirk sketches. "On Tuesday we would be talking about the episode, and then by Thursday there would already be rough road maps. We have to know what we're going to design and have all of that reference preset." Rau notes. To stay on schedule, many departments needed to work in concert. "As the scripts were being written, reference and rough sketches were already being generated, so when we started designing the episode we knew we could hit it."

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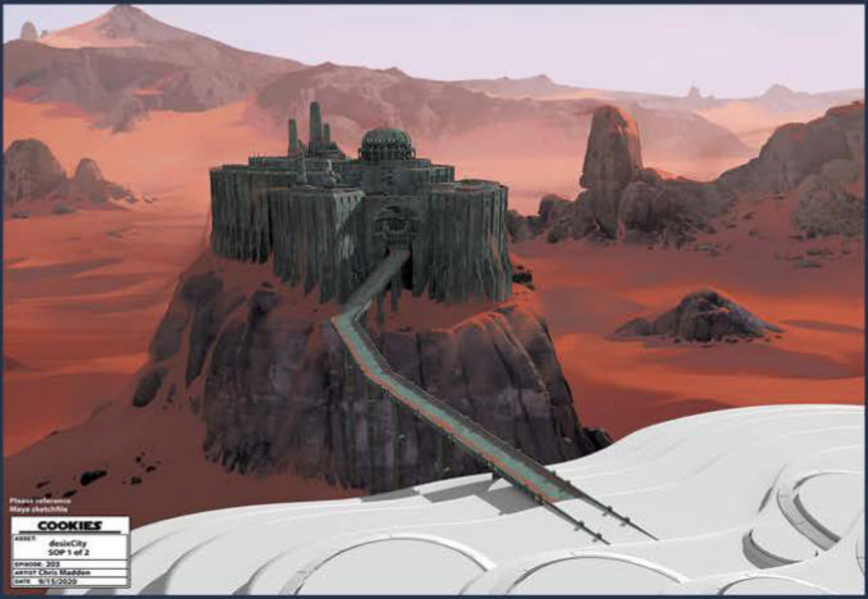

09 Inspiration for the stronghold on Desix came from real-world European city forts.

One location designed for "The Solitary Clone" was the show's first look at a memorial wall on Coruscant honoring fallen clones from the Battle of Geonosis. "I believe it was Dave Filoni's idea to set the first meeting between Cody and Crosshair at this wall," Corbett recalls. The location served as an emotional backdrop to illustrate what a post-Order 66 Cody would look like.

"Cody's armor had his familiar markings," notes Rau, "but they were not yellow-orange anymore. They were all light gray. So, he still had a shred, very intentionally, of who he was. But like most of the Imperial clones, there was no more individualization, everything was becoming more and more bleached out. We wanted the juxtaposition of Cody reading the names of the fallen clones while Crosshair had his back to the wall, looking like the Angel of Death in his cobalt black armor. By the end of the episode, we had switched their roles, so we were trying to play with such really iconic imagery all the way through."

Rau described how the show's designers relied on some old Hollywood techniques to create the illusion of a fully designed city on Desix. "Andre, our art director, had this really cool idea that if we built little courtyards, with doorways and stairways branching off, we could rotate them and restack them like LEGO bricks, so as the action moved from one courtyard to the other it was really just one set that we rotated. We put different rubble in each one so that it felt like a big city. When that was put together with the matte team's awesome matte paintings for the wide vistas, it felt huge."

STORY LAUNCH

A month or two went by between the design stage and story launch—the moment where the draft comes sliding into home plate and becomes a shooting script. Just like live-action series, animated series have to make sure they remain within some pre-set guidelines. ▸

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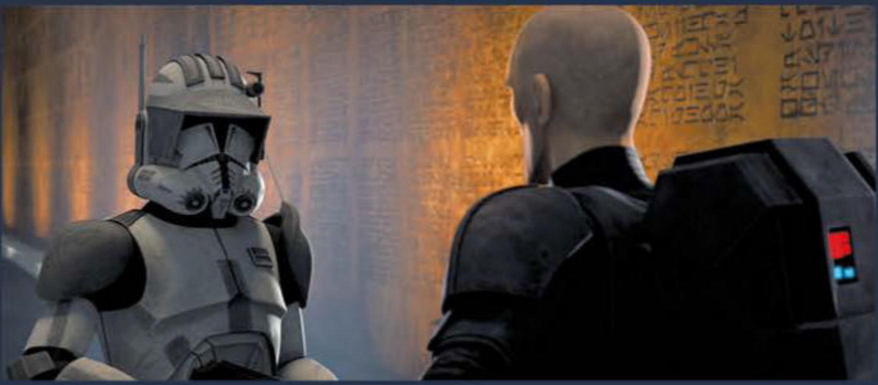

10 Cody and Crosshair returned to the memorial at the end of the episode, with events on Desix giving both pause for thought.

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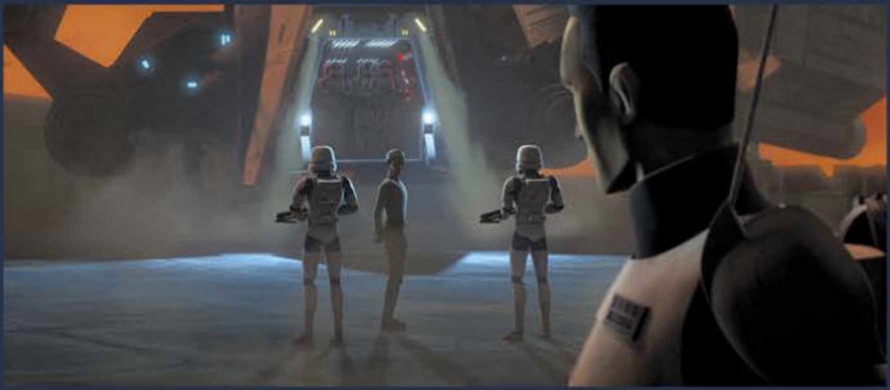

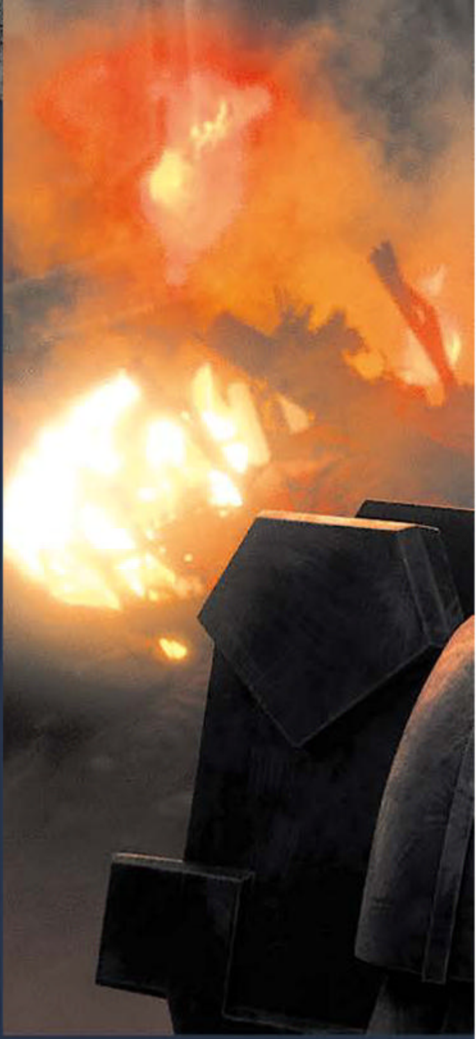

“When Dave said, ‘What about Cody?’ I thought, ‘Are you serious?’”

Brad Rau, executive producer and supervising director

11 The idea to include Commander Cody in the episode came from executive producer Dave Filoni.

12 Desix’s armed forces included battle droids.

“It’s really, really difficult to keep the shooting script within parameters,” says Rau. “We can’t have the scripts be too long. Usually about one script page equals about one minute of screen time, and our show can be between 22 and 26 minutes in duration. So, we have to balance the math on top of everything else.”

THE STORY PHASE

The story phase, known as pre-visualization in live-action productions, uses proxy models of characters, sets, vehicles, and props, to enable episode directors to create detailed story reels. Every camera is carefully placed, and every shot precisely framed. Movement and timing is figured out. During this phase, dialogue is sometimes tweaked by Jennifer Corbett and Brad Rau, in preparation for the full audio recording sessions and final shot production. During shot production, animation, lighting, and effects bring an episode to life, based very closely on each shot created during the story phase.

Corbett notes that despite what people may think, animators do not have the luxury of adding an unlimited number of locations and characters into each episode. “Even though we’re able to do action on a different scale, we do have a character count, we do have different kinds of parameters. During the launch, the whole team gathers together as Brad reads through the script, and the different departments can chime in and ask questions as the draft is further tweaked.”

Once designs for the episode are approved, two different animation processes kick off. The asset department builds all of the sets and characters needed for the production before proxy assets (easily manipulated versions of those assets) go to the story team to set up the pre-visualization story reel. Based on the proxy assets, the high-res assets are created and set up for the animation team to animate too, based on the story reel when it is complete.

“As those two things are branching off,” notes Rau, “we then get to the story launch, where the story team takes all of these assets—whatever we could build for the city, Cody, new ships, Tawni with and without the helmet—all the assets we need to tell the story. And we take digital cameras into a digital set with digital characters to block everything. Then we have about two months with very specific check-ins to shoot the episode.”

At this point, Saul Ruiz, the director of “The Solitary Clone,” started shooting the episode in PreViz while Rau gave notes at certain intervals.

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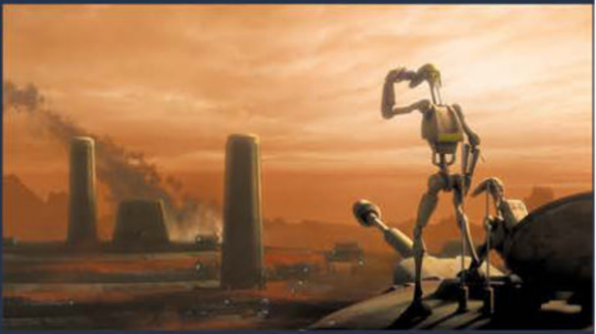

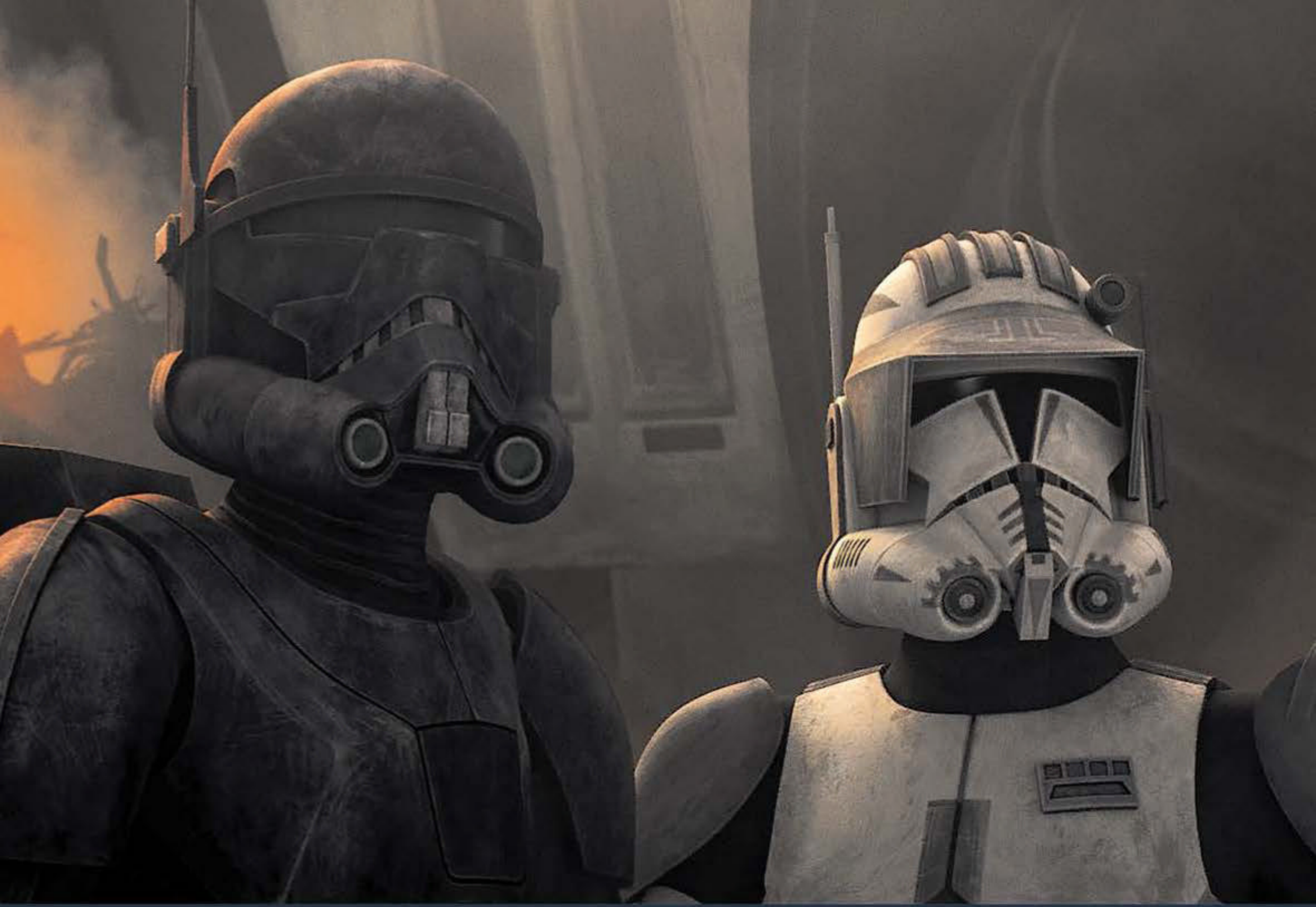

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"WIP" CRACK AWAY

The next step for an animated episode is the WIP reel—WIP stand for "work in progress," and represents a completed rough edit of the episode. At this stage of production, the full cast has not yet been recorded and the team is still taking input from Corbett and Filoni. A Lucasfilm tradition started by Filoni and executive producer Athena Portillo gives Lucasfilm crew members the opportunity to record temporary voice tracks for the episode's characters at this point in production, and those who have a soft spot for a certain character will have the chance to voice the same character over many episodes throughout the season.

"The WIP reel is crucial," notes Corbett, "because it's the first time I get to hear the words and see the rough animatic to gauge what's tracking, and what's not clear enough. We can also begin to tell if we're running long or if we are hitting the points that we need to hit. We watch it with Dave and the team and we figure out how to address any issues and still make a shootable episode."

During this stage huge script changes are rare, but dialog-heavy scenes might be trimmed, where a character's expression might work better than words. The end result from the WIP reel is a shooting script that can be passed on to the episode's director. This represents the end of the story phase and the beginning of shot production, where all the careful planning pays off.

Next Issue:

In Part two, *Insider* takes an in-depth look at how the shooting script makes its way through to the end of production with the help of the crew's directors, editors, voice actors, animators, composers, and others.

13 Crosshair and Cody during the mission to exert Imperial control over Desix.

14 The campaign on Desix was a turning point for both Cody and Crosshair.

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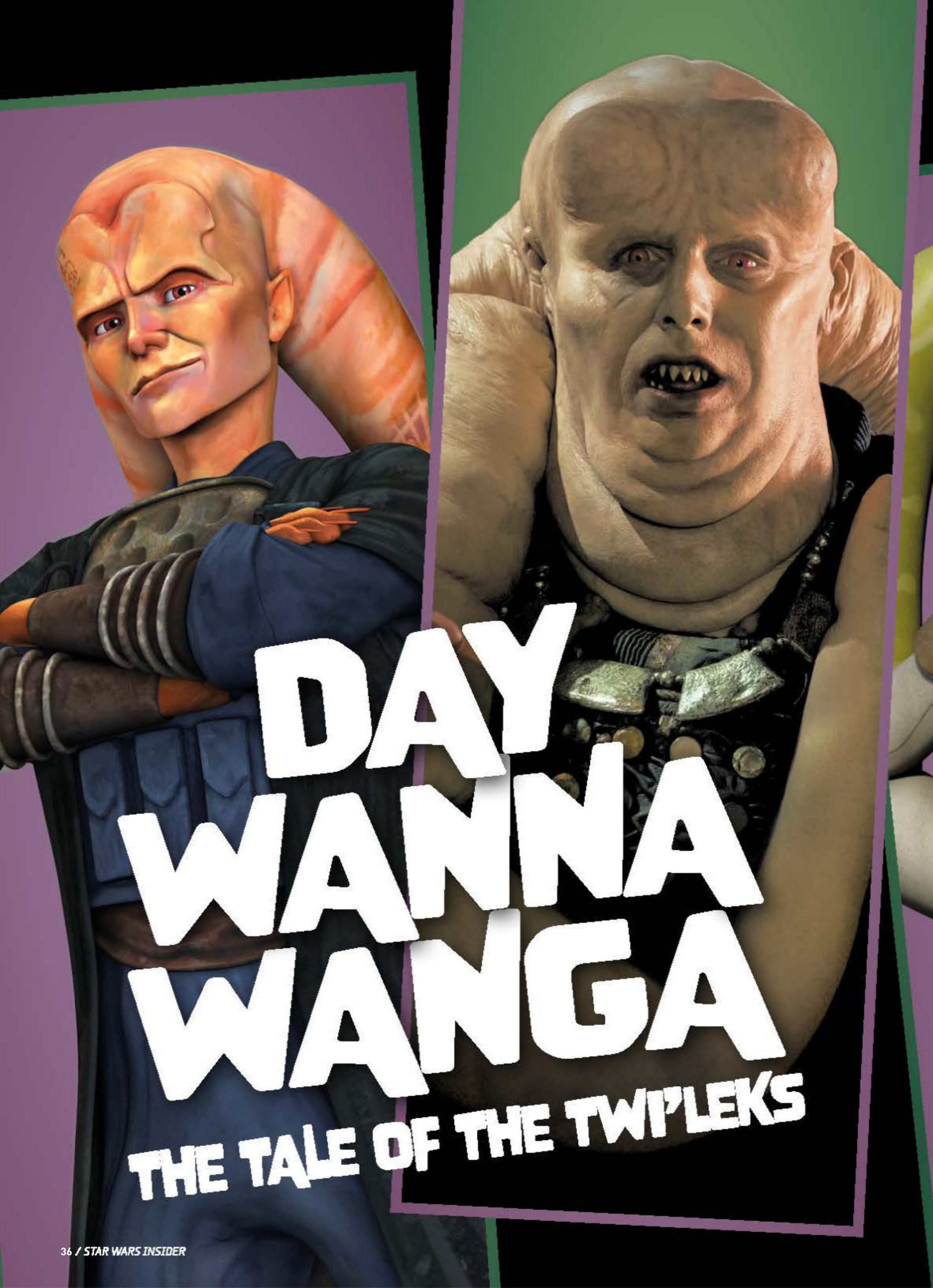
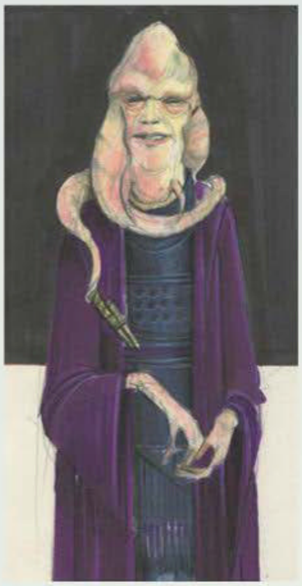


DAY WANNA WANGA

THE TALE OF THE TWI'LEKS

In the four decades since Jabba the Hutt's majordomo, Bib Fortuna, and his ill-fated dancer Oola made their marks in *Star Wars: Return of the Jedi*, the exotically lekku'd Twi'leks have gained prominence as a *Star Wars* species to be reckoned with.

WORDS: BRANDON WAINERDI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01 Bib Fortuna concept art by Nilo Rodis-Jamero.

02 Sound editor Matthew Wood took the role of Bib Fortuna in *The Phantom Menace* (1999).

“Walking toward them out of the darkness is Bib Fortuna, a humanlike alien with long tentacles protruding from his skull.”

With that brief description in the final draft of his script for *Return of the Jedi* (1983), Lawrence Kasdan concisely defined the look of the movie’s new menacing, sharp-toothed villain. James Kahn went further in his novelization for the film, describing Fortuna’s most defining physical trait as, “two fat, tentacular appendages that exhibited prehensile, sensual, and cognitive functions at various times.” Thus, a whole *Star Wars* species was born.

It is, of course, easier to describe such a creature than it is to make it a reality—a task which fell to multiple *Jedi* creative departments, beginning with early concept designs by Ralph McQuarrie that were further refined by Phil Tippett into a series of sculpted maquettes, before being tweaked and costumed by Aggie Guerard Rodgers and Nilo Rodis-Jamero.

Six-foot-tall Scottish actor Michael Carter was cast as Fortuna, and he soon found himself sitting in the chair of legendary make-up effects artist Stuart Freeborn and his team. Carter recalled that, “They wanted someone who was tall, slim, and could move around quite well. I had no idea what I was getting myself into. He was a strange, weird creature.”

The goal was to make the Twi’lek look both intimidating and disgusting, which initially required a daily 8-hour makeup application, which included fake teeth, finger extensions, and orange contact lenses made by Nick Dudman. Additionally, air bladders were inserted beneath the prosthetic forehead and temples, which were inflated through hoses to make the majordomo’s face pulsate on screen.

After principal photography wrapped at Elstree Studios in the U.K., Fortuna’s gravelly voice was brought to life by the late Erik Bauersfield (who also voiced Admiral Ackbar in the film). Recorded in just one day, and directed by sound designer Ben Burtt, the actor once admitted, “I do not speak Huttese. I had no idea what I was saying.”

TOP TWI'LEKS

BIB FORTUNA

Played by Michael Carter, pictured (*Return of the Jedi*), and Matthew Wood (*The Phantom Menace and Star Wars: The Book of Boba Fett*)

One-time majordomo to Jabba the Hutt, Fortuna’s bid to replace him was eventually violently ended by Boba Fett.

Femi Taylor, who portrayed Oola the dancer, was the other member of the Twi’lek species present in Jabba’s palace, although her character’s moment in the spotlight was destined to be grimly short. With her distinctive green skin, Oola also had cone-shaped hearing organs (as opposed to Fortuna’s more elven-like ears), a curious trait that would eventually be explained in galactic lore as gender-based. Taylor, who had been performing in the original cast of the West End production of *Cats* when she was first cast, shot her scenes over four days, but they would not be her last in the Oola costume.

Nearly 14 years later, Taylor returned to Jabba’s palace (this time filmed on an Industrial Light & Magic soundstage in Marin County, California), to re-visit her role for the *Return of the Jedi* Special Edition. Slipping effortlessly into the same green makeup and costume, Taylor filmed an extended scene of Oola’s demise at the hands of the Rancor, although we were still spared the gory details. Comparing the shots side-by-side, they match so seamlessly it is difficult to imagine they were captured so many years apart.

03

03 Femi Taylor as Oola in *Return of the Jedi* (1983).

Better Lekku Than Never

Despite being spotlighted characters in *Return of the Jedi*, the species of Fortuna and Oola was not officially referred to as “Twi'lek" until 1987, when West End Games published *The Star Wars Sourcebook*, a role-playing game reference guide.

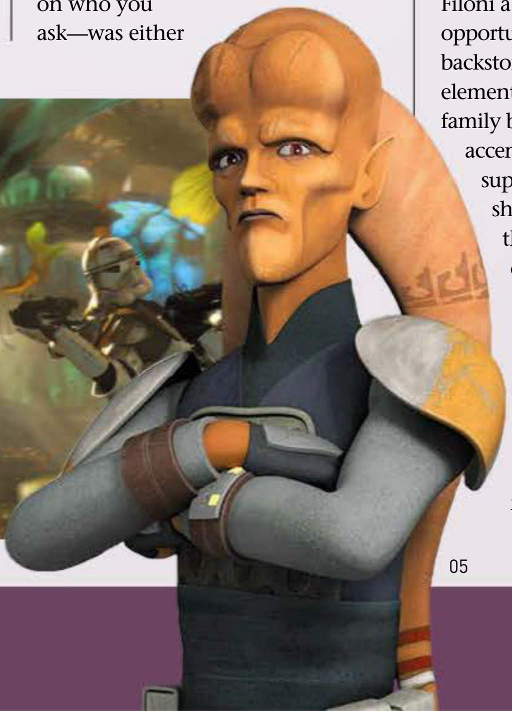
Written by Bill Slavicsek (who also coined the names for species such as “Ithorian,” “Quarren,” and “Sullustan” in the same volume), the sourcebook additionally revealed the aliens' home planet was Ryloth, as well as describing some new details about the Twi'lek culture and their headtails. The term “lekku” was not used officially until the early 1990s, however, when it appeared in *Star Wars: The Essential Guide to Characters.*

With more characteristics defined, Twi'leks returned to the big screen in a big way with the premiere of *Star Wars: The Phantom Menace* (1999). When a younger Jabba the Hutt oozed his way back to center stage to kickstart the podrace, he was logically accompanied by a younger Bib Fortuna. This time, however, the majordomo was portrayed by Skywalker Sound's Matthew Wood (a burgeoning sound editor at the time), who found himself recreating the role originated by Michael Carter years earlier, with palid lekku firmly attached.

New Twi'lek characters debuted throughout the prequel trilogy. ILM production assistant Amy Allen was transformed into Jedi Master Aayla Secura, a character whom George Lucas first saw on the cover of a Dark Horse Comics issue. Twi'lek twins, Ann and Tann Gella, were members of Sebulba's entourage before the Boonta Eve Classic podrace began on Tatooine. And, most prominently, Orn Free Taa was the galactic senator representing Ryloth on Coruscant, played by Jerome Blake in *The Phantom Menace*, and by Matthew Rowan in *Attack of the Clones* (2002) and *Revenge of the Sith* (2005). Taa may or may not have had four head-tails, and—depending on who you ask—was either named as a portmanteau expression of gratitude from Nick Dudman to his mentor, Stuart Freeborn, or to rhyme with “Corn Fritter.”

04

04 ILM production assistant Amy Allen played Aayla Secura in *Revenge of the Sith* (2005).

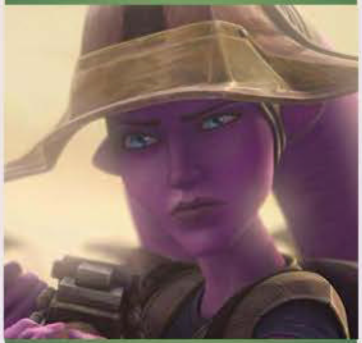


05

05 Cham Syndulla, voiced by Robin Atkin Downes in *The Clone Wars* (2008-2020).

TOP TWI'LEKS

SUU LAWQUANE
Voiced by Cara Pifko
(*Star Wars Rebels, Star Wars: The Bad Batch*)

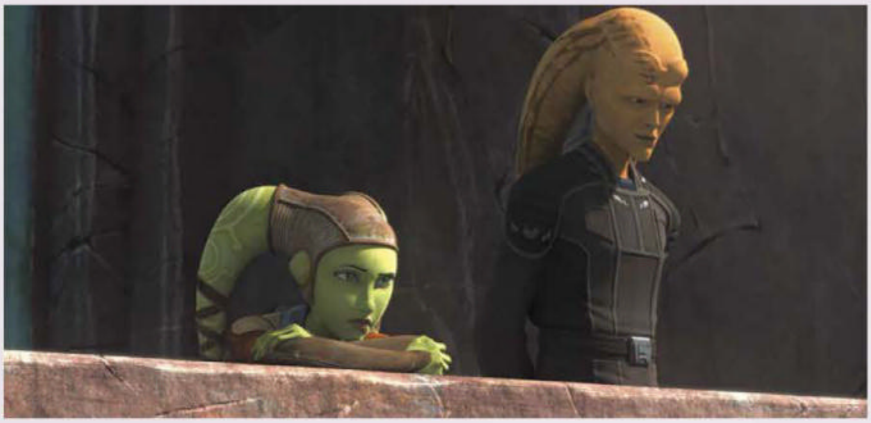


The wife of clone trooper deserter Cut Lawquane and mother to his children. Friends with Captain Rex and the Bad Batch.

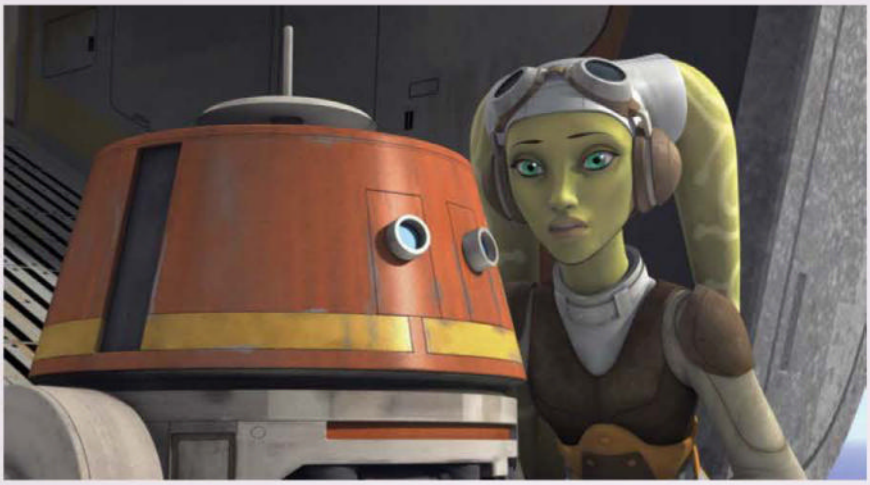
Cultural Exchange

The cast of Twi'leks began to grow as the *Star Wars* saga reached beyond the movies and into the Legends strand of storytelling, including *Star Wars: Legacy*'s popular comic character, Darth Talon. But officially, it was the *Star Wars: The Clone Wars* (2008) animated series that provided George Lucas and Dave Filoni a more comprehensive opportunity to flesh out the species' backstory and culture. They added elements like the Twi'leks strong family bonds, their French-inspired accents, and their early efforts to supplant the Separatists. In the show's first season, during a three-part story arc focused on the liberation of Ryloth, viewers were also introduced to freedom fighter Cham Syndulla (“The Hammer of Ryloth”), as well as the young orphan, Numa. Both characters greatly aided the Republic and defined the resilience of their people.

Another Twi'lek, Suu ▶



06 Young Hera Syndulla with her father in Season One of *The Bad Batch*.



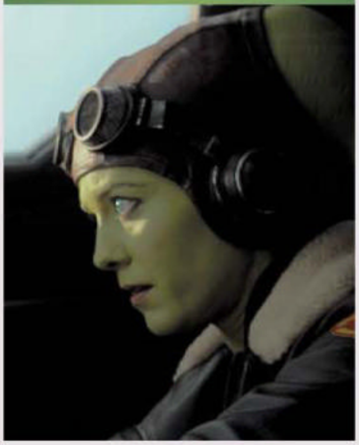
07 Vanessa Marshall voiced Hera in *Star Wars Rebels*.

TOP TWI'LEKS

HERA SYNDULLA

Played by Mary Elizabeth Winstead (*Ahsoka*)

A noted general and pilot who played an important role in the Rebellion's fight against the Empire.



▶ Lawquane, who appeared in the *Star Wars: The Clone Wars* two-part storyline, "The Deserter," found herself on a different side of the war: married to a runaway clone and raising a family amidst the turmoil. Suu's voice actress, Cara Pifko, told *Insider*, “The Canadian aspects of my history came forward during recording, when we decided to do that accent, which is mostly French Canadian. It was fun to bring that in, and it was really a treat to portray a character who evolved in the way she did.”

Another animated series, *Star Wars Rebels* (2014-2018), introduced perhaps the most famous Twi'lek of them all: General Hera Syndulla. Voiced by actor Vanessa Marshall, Hera was integral to the formation of the Rebel Alliance and became one of the key leaders in the fight against the Empire. As Marshall recounted to *Insider*, “Initially, I auditioned for a secret project entitled ‘Wolf.’ I earned a call back where I met Dave Filoni for the first time, and then my life changed when I got the news that I was going to play Hera! She was described as a ‘nurturing yet fierce leader,’ who assembles a chosen family to fight for the cause.”

One of the most important aspects of Twi'lek culture introduced through Hera in *Rebels* was the Kalikori, an heirloom passed down through generations. This revered totem was of enormous importance to both Hera and the story at large; an art piece that told a story of family and lineage. Twi'leks took center stage again later in *Rebels*' run, as they continued the fight that was started during the Clone Wars, this time taking up arms against a growing Empire. And, at the end of the series, we met the newest member of the Twi'lek family: Jacen Syndulla, son of Hera and human Jedi, Kanan Jarrus.

Fortuna's Misfortune

Following the return of *Star Wars* to theaters in 2015 with *Star Wars: The Force Awakens, Rogue One: A Star Wars Story* (2016) saw a fleeting appearance of another Twi'lek named Beezer Fortuna—apparently Bib's cousin! Beezer was part of Saw Gerrera's partisans on Jedha. In a full circle moment, the character was modeled after Phil Tippett's original maquette by sculptor Martin Rezard. On the small screen, *Star Wars: The Mandalorian* (2019 -) solidified the strong familial ties of the Twi'leks by showcasing the relationship between siblings, Xi'an and Qin, during Season One's “The Prisoner.”

The daddy of all Twi'lek surprises came at the very end of *The Mandalorian* Season Two, in a bonus post-credits stinger featuring Matthew Wood reprising his role as Bib Fortuna. The majordomo had seemingly survived the sail barge explosion over the Sarlacc Pit and taken over his former boss' throne. Unfortunately for Fortuna, his story quickly came to a dramatic end when Boba Fett and assassin Fennec Shand returned to the palace and disposed of the disgusting villain.

In the aftermath of Fortuna's demise, *Star Wars: The Book of Boba Fett* (2022) saw Twi'leks taking the spotlight once more, with the alluring Garsa Fwip (played by *Flashdance*'s Jennifer Beals), owner of Mos Espa's Sanctuary cantina, and David Pasquesi's as-yet unnamed "majordomo," who acted as a worrisome chief-of-staff to the Ithorian Mos Espa mayor, Mok Shaiz. As comedy staple David Pasquesi (seen previously on *Veep* and *Lodge 49*) told *Insider*, "Initially, it took about two hours to put that make-up on, but we got it down to a little over an hour. It's heavy. It's weird. And you have no eyebrows. But it was such a thrill to wear and to become the character."

Star Wars: The Bad Batch (2021) saw the return of both Suu and Hera, both in guest-starring roles interacting with Clone Force 99 on several missions. As Cara Pifko mentioned, "It was a fascinating thing to come back to a character after more than a decade. Her story is a great example of the struggle between who we are patterned to be versus who we really are. What is your true path?"

By exploring Hera's tumultuous childhood on Ryloth, *The Bad Batch* was also able to bring Marshall back for the series, this time voicing her character at a much younger age. Marshall said, "We had a blast dialing in the exact right amount of youth and accent for little Hera. It was a dream come true to finally explore her relationship with her mother. I also loved planting the seeds for her dreams and goals for her future."

And now, as *Star Wars* storytelling continues to move forward, the story of the Twi'leks seems to be far from over. In Phase I of *The High Republic* publishing initiative, wise Jedi Master Loden Greatstorm and villainous Nihil leader Lourna Dee are both prominent characters in that growing story, set some 200 years before *The Phantom Menace*. And, of course, the official announcement that Hera Syndulla will be making her live-action debut in *Ahsoka* this August on Disney + is an enormous thrill for fans across the galaxy.

Whatever the future holds, the Twi'leks have certainly come a long way since their first appearance in the shadows of Jabba's crime den, and there's sure to be much more to learn about this storied species.

MOK'S MAJORDOMO

Actor David Pasquesi on playing the Twi'lek majordomo of the Mayor of Mos Espa in *The Book of Boba Fett*.

"I knew Jon Favreau from my time at Second City [an improvisation comedy troupe based in Chicago), although I hadn't spoken to him in a really long while," says David Pasquesi, who played the Twi'lek majordomo in *The Book of Boba Fett*. "Jon contacted me, sent me these scripts, and asked me if I had any interest. Of course, I loved it!"

Despite having a shared history in improv, Favreau's scripts for *The Mandalorian* guided Pasquesi in his acting decisions. "My performance is pretty much as scripted. Just the words that were already there. The text really informed the character for me, but in my mind, it seemed like there was only one kind of way to say the stuff," the actor adds. "Although I did ask if I didn't have to use the prosthetic teeth, and they graciously obliged. It was really a lovely experience."

The role also allowed Pasquesi the opportunity to act alongside Amy Sedaris (Peli Motto), a friend and frequent collaborator. "That was up there with some of my favorite days of my whole career. We just happened to be on the *Star Wars* backlot," Pasquesi laughs. "It was just so much fun and kind of surreal. Every time we looked at each other in costume, we just started cracking up. We had the best time."

08 Madam Garsa Fwip, as played by Jennifer Beals in *The Book of Boba Fett* (2021).

TOP TWI'LEKS

OOLA

Played by Femi Taylor (*Return of the Jedi*)

Kidnapped by Bib Fortuna and presented to Jabba the Hutt as a slave, Oola danced for the crime lord until he fed her to his pet Rancor.

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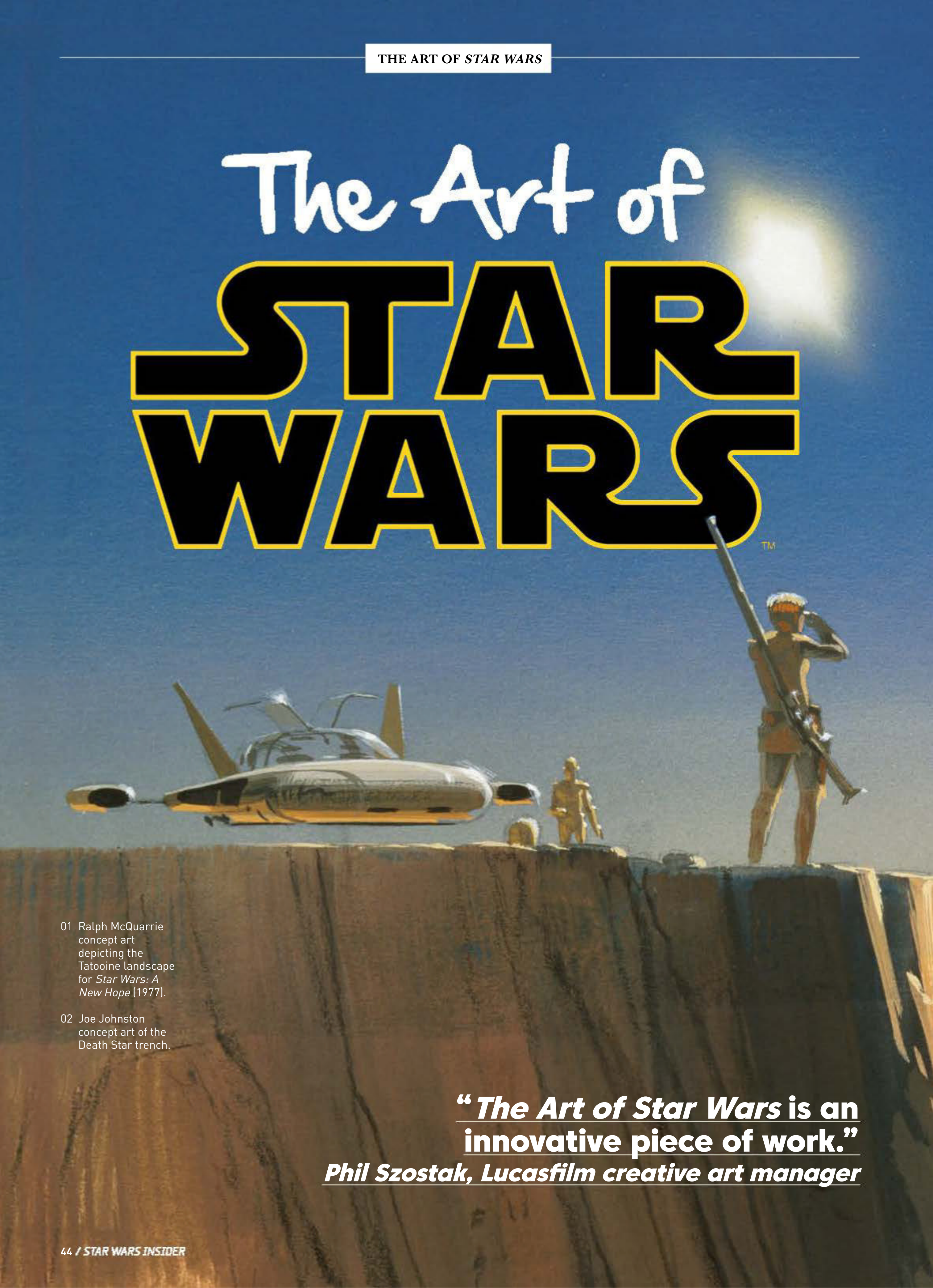


01 Ralph McQuarrie concept art depicting the Tatooine landscape for *Star Wars: A New Hope* (1977).

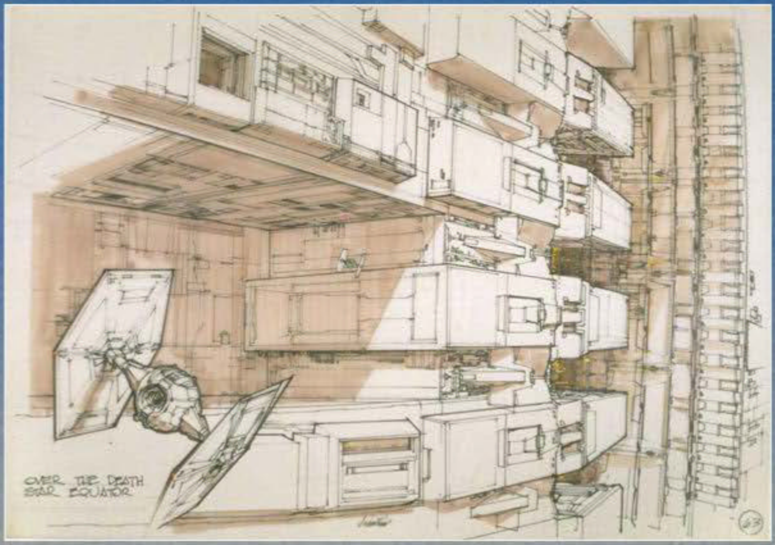
02 Joe Johnston concept art of the Death Star trench.

> **“*The Art of Star Wars* is an innovative piece of work.”**
> ***Phil Szostak, Lucasfilm creative art manager***

Since 1979, multiple authors have provided the context to the awe-inspiring concept artwork printed in the art of *Star Wars* books, illuminating the creative process behind the movie series' signature visual style. *Insider* takes a look back at the long-running range with Lucasfilm creative art manager Phil Szostak, writers Jonathan Bresman, Amy Ratcliffe, Kristin Baver, and designer Ellen Moon Lee.

WORDS: LUCAS D. SEASTROM

In 1958, nearly 20 years before the release of *Star Wars: A New Hope* (1977), journalist Bob Thomas published *The Art of Walt Disney*. This heavily illustrated book gave readers a peek behind the curtain of the Disney Studios animation department, providing insight into how their iconic films were made and attaching names and faces to many of the artists who helped make them. Books on the art and craft of filmmaking remained unusual, often limited to niche audiences, but this was a mainstream publication. For years to come, young people eager to understand the process behind their favorite Disney movies would discover *The Art of Walt Disney* at local libraries and bookshops. Many of them would enter the field and contribute to future classics. ▶


OVER THE DEATH STAR EQUATOR

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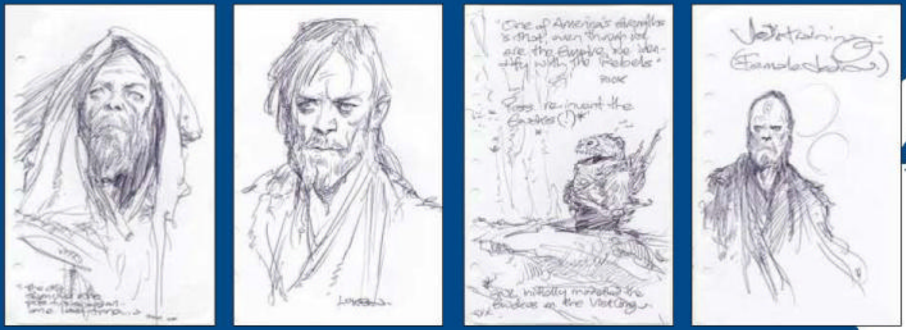
"One of America's strengths is that, even though we are the Empire, we identify with the Rebels"
Ross re-invent the Ewoks (?)
GL initially modeled the Ewoks on the Viet Cong

In 1979, filmmaker George Lucas and his burgeoning company Lucasfilm would publish their own peek behind the curtain at the making of the worldwide hit released two years before. *The Art of Star Wars* was written by Carol Titelman, a Lucasfilm employee who helped launch the company's publishing division. Boasting as many if not more illustrations than its Disney predecessor, Titleman's book was a showcase of diverse artistic mediums, from Ralph McQuarrie's concept paintings and Joe Johnston's technical illustrations to Industrial Light & Magic's kit-bashed spacecraft and Harrison Ellenshaw's matte paintings.

Like Walt Disney before him, George Lucas understood the value of taking the audience behind the scenes and inspiring them to learn about how Lucasfilm stories were told. "George had no shame about showing how the sausage was made," notes Lucasfilm creative art manager Phil Szostak, himself the author of several art of *Star Wars* books. "He didn't feel that it would ruin the magic of the films, and I think he also had tremendous respect for the visual artwork that was being created. *The Art of Star Wars* is an innovative piece of work."

A film art book is distinct from its traditional, fine-art counterparts because of the messy, practical nature of much of its content. Film art is created to serve a larger purpose, and changes are often made right on top of each other. As Szostak notes, "The medium of cinema doesn't even necessarily

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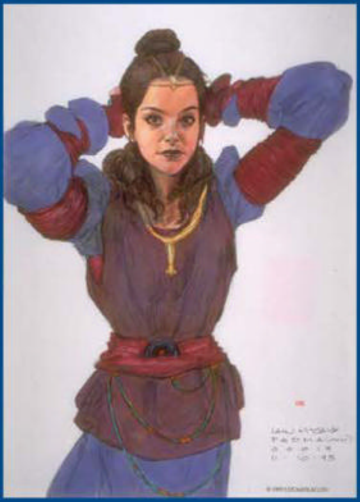
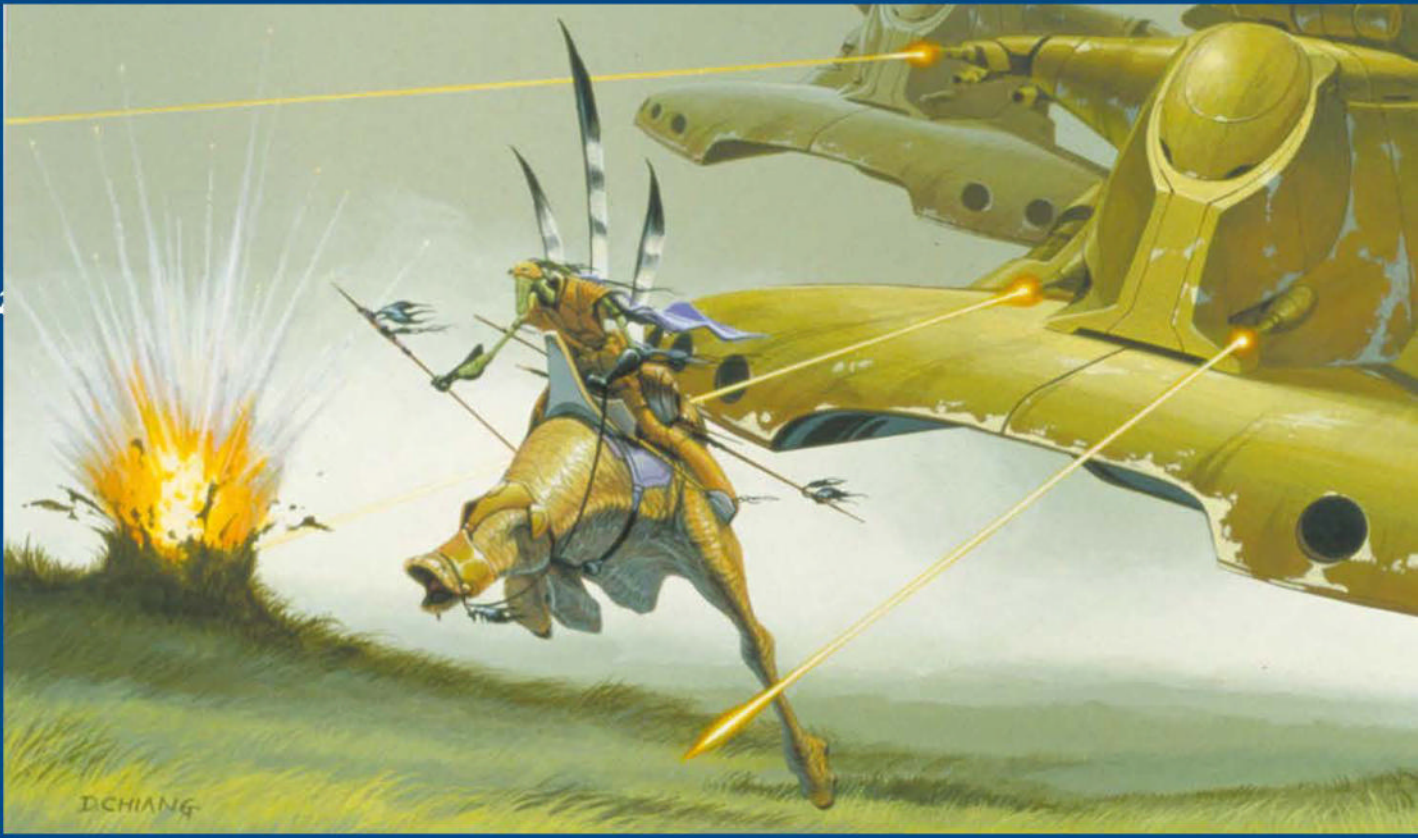


03 Padmé Amidala's handmaid costume. Concept art by Iain McCaig.

04 Luke Skywalker drawings from Iain McCaig's *The Force Awakens* (2015) sketchbook.

05 Concept art by Doug Chiang for *The Phantom Menace* (1999).

05

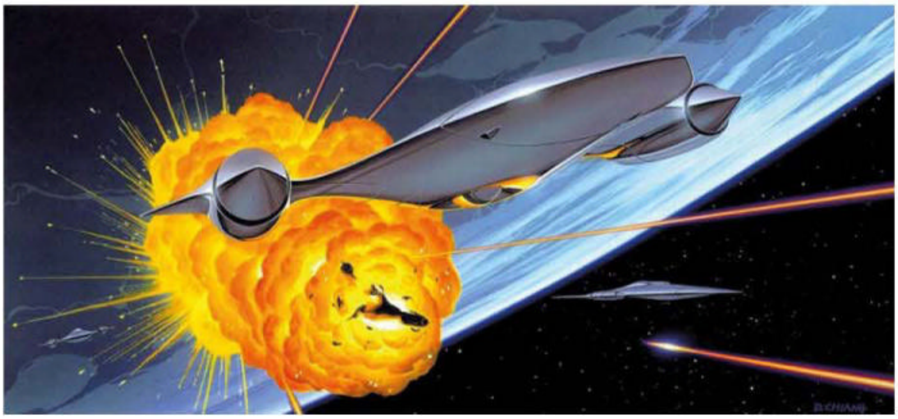


incorporate that art on the screen. It’s an interpretation of the art.” Disseminated in the art of books, these works have almost become as much a part of popular culture as the movies themselves. More than one McQuarrie painting has earned iconic status, and they exist as visual works of storytelling in their own right.

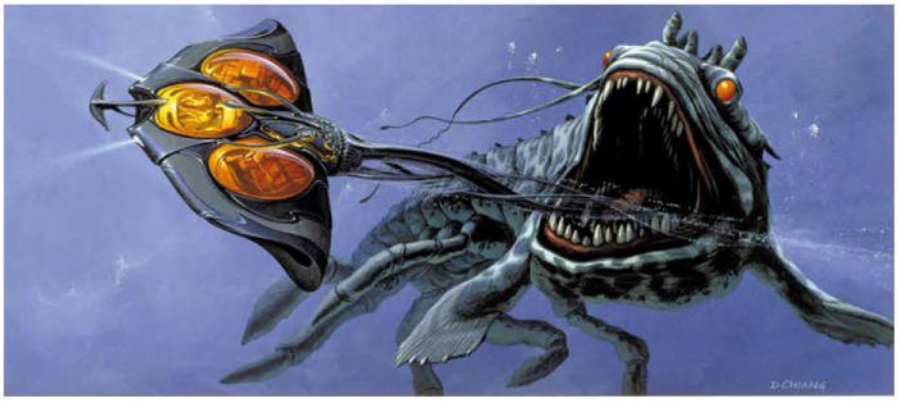
The Big Bang

Like Carol Titelman, Jonathan Bresman was also a Lucasfilm employee and got the assignment to write *The Art of Star Wars: Episode I The Phantom Menace* after working as a conceptual art researcher on the film. As a correspondent for StarWars.com he’d also followed the movie’s production from England to Italy and Tunisia, witnessing the full-scale realizations of the artwork he’d seen created back at Skywalker Ranch.

“I grew up with the original trilogy art of books,” Bresman notes. “I loved them, but the scale of artwork done for *The Phantom Menace* was unprecedented. George had this art department working for several years. The book demanded more detail, and because the movie had a larger publishing program, the art of book didn’t have to carry the weight of everything else. We had the freedom to include more art.”



06 The Queen’s Royal Starship. Concept painting by Doug Chiang.



07 The Opee Sea Killer. Concept painting by Doug Chiang.

> **“The scale of artwork done for *The Phantom Menace* was unprecedented.”**
> ***Jonathan Bresman***

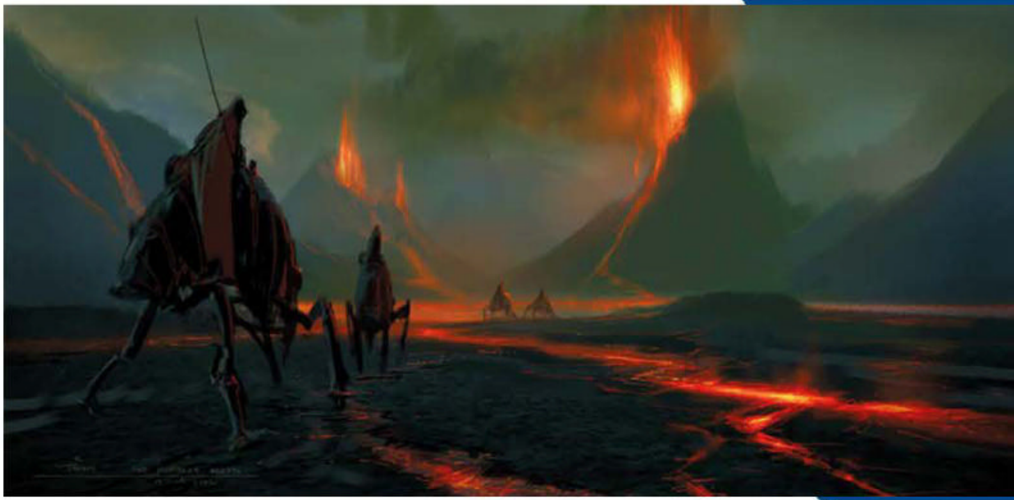
Bresman was inspired by books like *Disney Animation: The Illusion of Life* by Frank Thomas and Ollie Johnston. Fellow conceptual researcher David Craig also provided an unusual kind of reference. “Taschen published this book about the Napoleonic expedition to Egypt in the 19th century,” Bresman explains. “When Napoleon invaded Egypt, he took all these scholars, scientists, and artists with him to do an anthropological catalog. There were amazing, detailed drawings of everything from wildlife to plants to artifacts. When David shared this, it shaped our approach to *The Phantom Menace* book.

“George had put the art department to work before the script was completed,” Bresman continues, “and this came from his documentary background. He needed a galaxy to exist that he could document. That’s what the art department was doing, and that’s what this Napoleonic expedition book was like. It’s a documentary of this world that they visited. George and the team had built out entire worlds of their own, so we cataloged them.”

Bresman’s own experience working in the art department provided him with an intimate perspective on the creative process, something that only deepened as ▸

“Each piece represented a memory of people, ideas, the design process, George’s thoughts, and the final designs.”
Ellen Moon Lee

08



▶ he sat down to interview his colleagues. “These artists had been my friends, but my previous role was to give them material to work from. I hadn’t gotten to sit down and hear their thought process. I came to understand why things were drawn in a certain way.”

Fittingly, the book’s designer was one of Bresman’s colleagues, Ellen Moon Lee, who had been a Lucasfilm intern before art director Doug Chiang recruited her into the art department (she later worked on the movie’s campaign with both the marketing and licensing groups, including designing the iconic teaser poster with Darth Vader’s shadow behind Anakin). She’d never designed a book before, and like Bresman, the project “felt very personal,” as she says.

“The art department was under lock and key for years,” Lee continues. “We hid everything from even our family members and closest confidants. What seemed very personal would now be public. Each piece represented a memory of people, ideas, the design process, George’s thoughts, and the final designs.” She adds that “Lucasfilm let us run with our ideas for the book. There was a level of trust that was refreshing. Both Jon and I were eager to show the work as it progressed. Versions along the way were shown to George, [producer] Rick McCallum, and Doug for notes.”

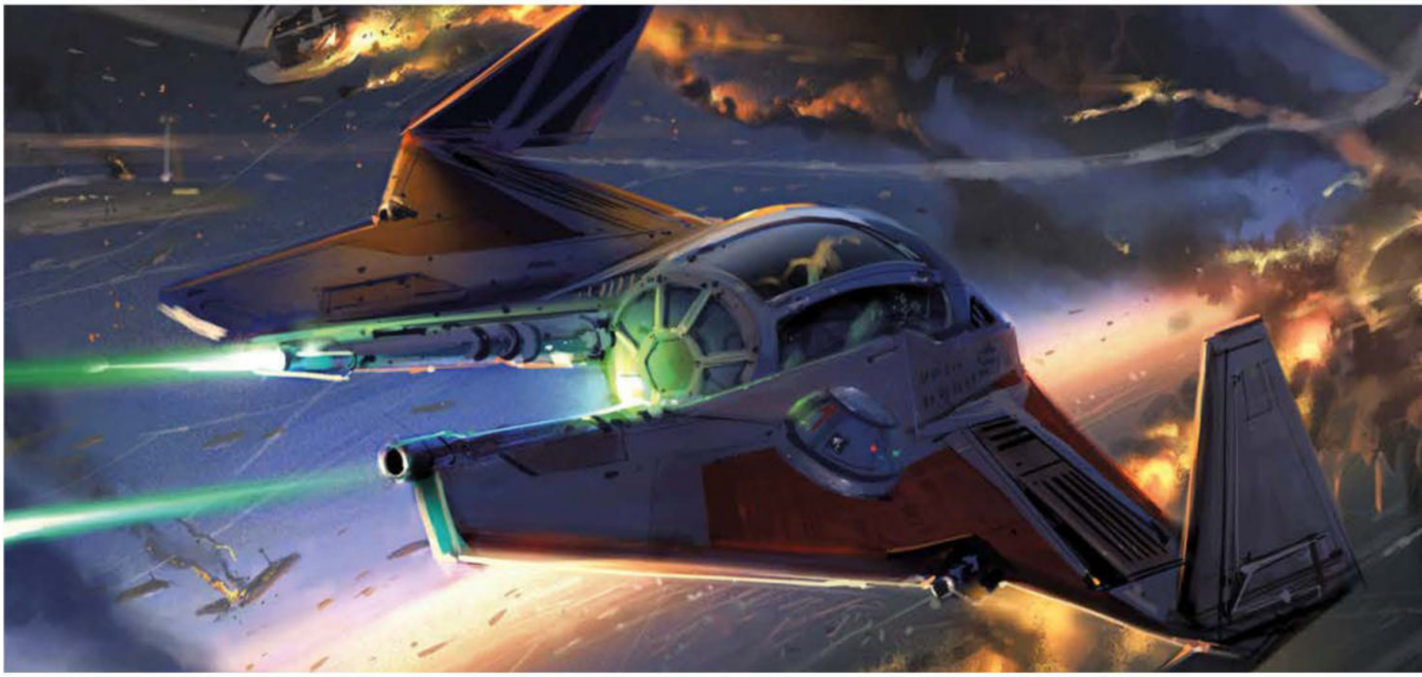
08 Mustafar concept art by Erik Tiemens.

09 Jedi fighter concept art by Ryan Church.

10 “Junk City.” A Jakku concept that never made it into *The Force Awakens*. Art by Christian Alzmann, Kurt Kaufman, and Iain McCaig.

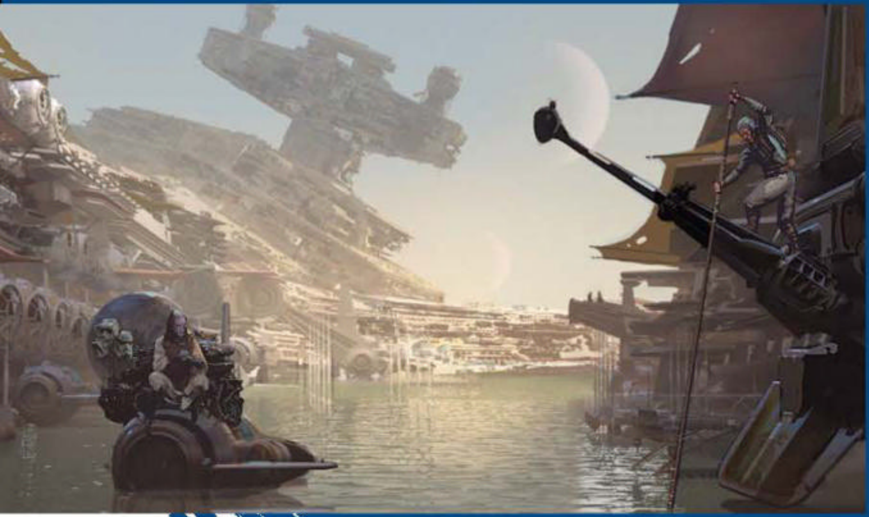
Lee’s approach to the book’s layout came straight from Lucas himself. “George was very clear in what he wanted for the film,” she explains. “He wanted the design to have a fresh perspective

09



inspired by the original films. I took that to heart in designing the clean look of the book. The cover would be earthy tones inspired by the locations in *The Phantom Menace*—think podracing. The graphic treatment, sophisticated and modern. Spacing graphic elements, giving air to their surroundings, was intentional."

For Bresman, creating *The Art of Star Wars: Episode I The Phantom Menace* was the culmination of a personal journey with Lucasfilm's art department. "I wanted to share the joy and wonder of watching these artists create things," he says. "If people couldn't be in the art department, maybe this was the next best thing. I couldn't go on that Napoleonic expedition to Egypt, so here's a book that takes you across time and space to that world. And here's this book on Episode I that takes you across time and space to the Main House at Skywalker Ranch in the late 1990s where this 'big bang' of the next phase of *Star Wars* was happening."



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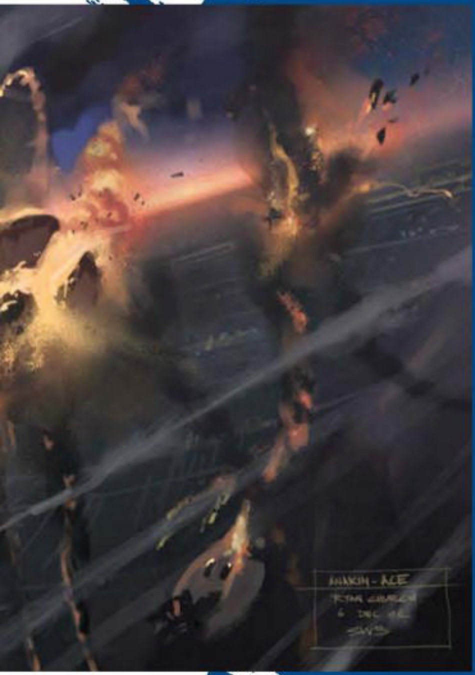


Every Image Tells a Story

During his early years at Lucasfilm, Phil Szostak got to know former executive editor Jonathan Rinzler, himself an author of many *Star Wars* non-fiction books, including *The Art of Star Wars Episode III: Revenge of the Sith* (external writer Mark Cotta Vaz had authored the volume for *Star Wars: Attack of the Clones*). It was mid-2013 when Rinzler asked his colleague if he'd be interested in writing *The Art of Star Wars: The Force Awakens.*

Szostak hadn't aspired to write a book, but he'd recently joined the film's art department as a conceptual researcher and archivist. A passionate *Star Wars* fan and movie lover since childhood, his background in traditional art and animation combined with

▶

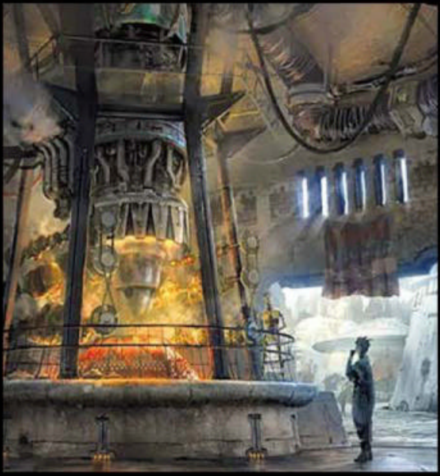
THE ART OF
STAR WARS
GALAXY'S EDGE
Written by Amy Ratcliffe
Foreword by Scott Trowbridge

AT THE EDGE OF THE GALAXY

The art of *Star Wars* books aren't limited to live-action movies and series. Animated series including *Star Wars: The Clone Wars (2008-2020)* and *Star Wars Rebels* (2014-2018) have received their own treatments, as has the themed land *Star Wars: Galaxy's Edge*. The latter title was authored by Amy Ratcliffe (a longtime *Star Wars Insider* contributor), who explains that she "had the good fortune of visiting Galaxy's Edge several times before starting on the book."

Reflecting on her own experiences in the land, Ratcliffe determined that "organizing the book by story, then focusing on the attractions, and then locations made the most sense," she says. "It just felt natural to incorporate chapters on the costumes as their customizable nature makes them so different from other cast member costumes in Disney Parks. I recall the costume designer, Joe Kucharski, telling me about seeing someone's socks fashioned into leg warmers on a rainy day in a Trader Joe's parking lot and how it inspired similar gaiters in Galaxy's Edge."

As with Phil Szostrak's books on the feature films, Ratcliffe enjoyed sharing "concepts that didn't quite make it to the land (at least, not yet)," as she explains. "There's The Kalikori Club, a table service restaurant, and Outer Rim Expedition and Supply, a kind of galactic REI."



Concept art by Ric Lim and Erik Tiemens

his growing Lucasfilm experience seemed to make him a natural choice. He would go on to author six volumes covering the sequel trilogy, *Solo: A Star Wars Story* (2018), and two seasons of *The Mandalorian* (2019 -). Josh Kushins, another former Lucasfilm employee, authored the installment for *Rogue One: A Star Wars Story* (2016).

Szostak's initial model was Rinzler's *The Art of Star Wars: Episode III Revenge of the Sith.* "Jonathan did a semi-hybrid, 'making of' book," he says. "The layout followed the production order rather than the final order of scenes in the film. It documented the choices that were being made versus one scene after another." As a first-time author, he admits that he was learning as he went, and like his predecessors, continuing to do his regular Lucasfilm job simultaneously.

Back on *The Art of Star Wars: Episode I The Phantom Menace*, Jonathan Bresman had initially planned on a horizontal landscape format for the book. At that time, Lucasfilm's publishing team preferred staying consistent with the portrait style used for the original trilogy volumes. In Szostak's case, however, he was able to proceed with the landscape format for *The Art of Star Wars: The Force Awakens.* "It introduced a whole new way of thinking about how images would fit into the book," he says. "In a portrait-style book, character images could be large, but those with more detail, like depictions of scenes or locations, were small. Films are in a landscape format themselves."

The Force Awakens volume remains the most challenging project in Szostak's memory. The book's task was not simply to portray the art development for one movie, but the creation of an entirely new era in *Star Wars* design, another "big bang" akin to the work chronicled by Bresman for *The Phantom Menace*. Not only would the book showcase designs that culminated in a finished character or locale in the film, but many unused concepts as well. Some of these unused ideas, like broken fragments of the second Death Star submerged underwater, appeared in *The Force Awakens* book, which then helped inspire the team on *Star Wars: The Rise of Skywalker* (2019).

"It's not always standard in movie art books to include abandoned ideas," Szostak notes. "But as a fan, I'm really interested to know. Some

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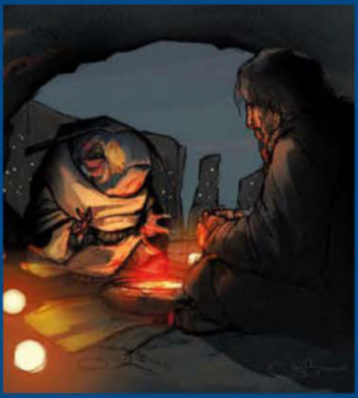

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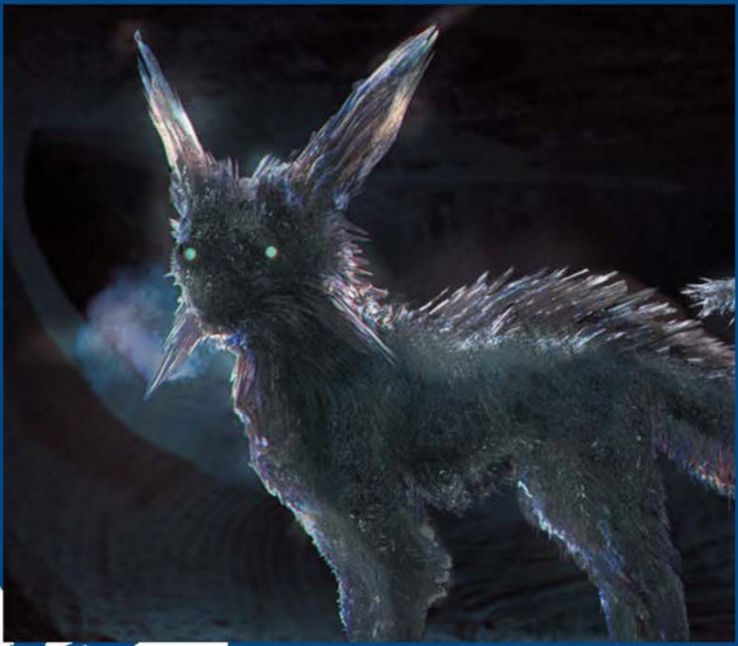
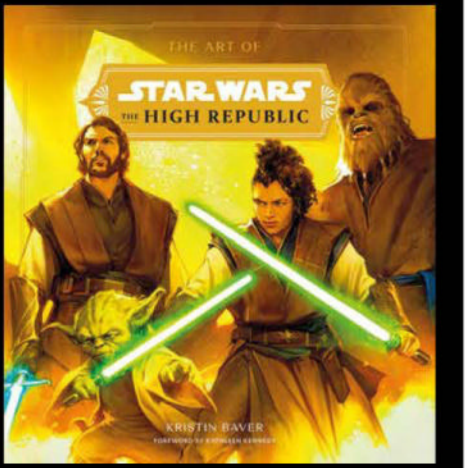


11 A caretaker from *The Last Jedi* (2017). Concept art by Jake Lunt Davies.

12 A crystal fox. Concept art by Aaron McBride.



THE HIGH REPUBLIC

One of the more recent art of *Star Wars* books is a volume about books themselves. Lucasfilm's Kristin Baver (associate editor of StarWars.com) penned *The Art of Star Wars: The High Republic*. "Typically, the recent art of books have walked readers through the production timeline," Baver says. "But in this case, I knew fairly early that wouldn't work because I had so many creative forces working on their own parts of the project, simultaneously, all over the globe."

Instead, she followed Phil Szostak's *The Art of Solo: A Star Wars Story*, which is organized by characters and themes. A favorite was the section on the Nihil. "*Star Wars* has some of the most recognizable villains in film history," says Baver, "so how do you build off of that legacy while still creating something new? The creators knew they couldn't go back to the Sith because of the established lore in the prequels, but the Nihil have a terrifying quality all their own."

Baver's writing paralleled her reading of *The High Republic* stories and she "noticed fairly quickly that having the art in hand as I was reading deepened the storytelling for me by fleshing out characters and other aspects. I've seen a few people recommend getting *The Art of Star Wars: The High Republic* while reading Phase I because it can be used as a reference guide."

think it's unflattering and want to show a perfectly smooth process, but those who've created anything know that it's not. I'm trying to include the truth as I see it as much as possible." As production designer Rick Carter phrased it in *The Force Awakens* volume, "[the book] is about the power of the images and the ideas behind them. We were not merely illustrating scenes that already existed; we were initiating storytelling concepts through the visual images themselves." This followed George Lucas' approach. Placed together, these art of books depict an ongoing process that continues today.

Just as *The Art of Walt Disney* had inspired a whole generation of aspiring artists decades ago, the entire art of *Star Wars* series continues to motivate upcoming talent, and not just at Lucasfilm. Szostak has been told by a growing number of industry professionals that the books remain frequent sources of inspiration beyond the galaxy far, far away.

"I felt a real kinship with the designers, even though I'm not one myself and could never do what they do," Szostak concludes. "I feel I understand the temperament of an artist and how hard it is. You have to put yourself out there and share your ideas. I want to share their work and the creative process. A big part of these books for me is taking what I've learned as someone who came into it pretty green and helping people to understand that it's not just pretty pictures. *Star Wars* is a world that needs to be designed from scratch. Every little detail needs to be imagined. It washes over you when you're watching the movies, but it's a huge endeavor."

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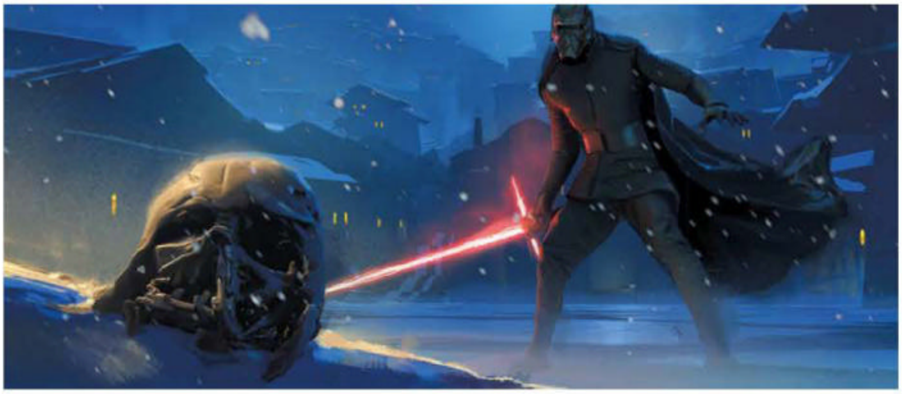

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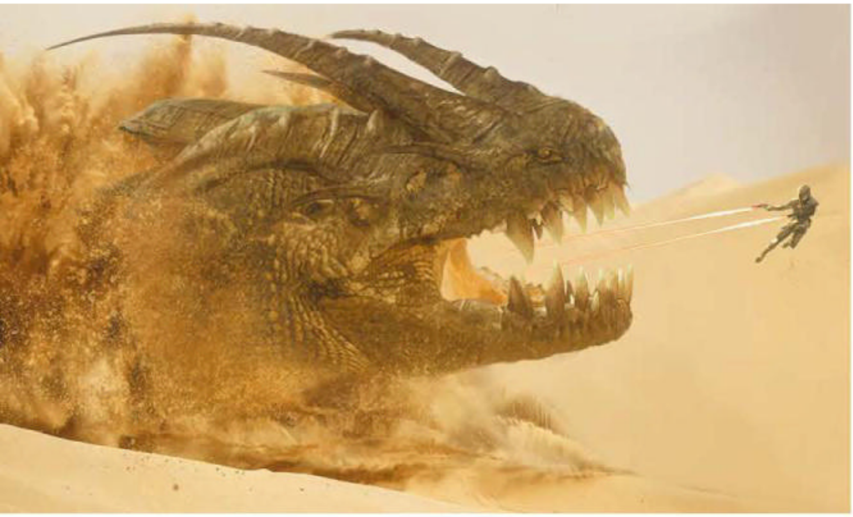

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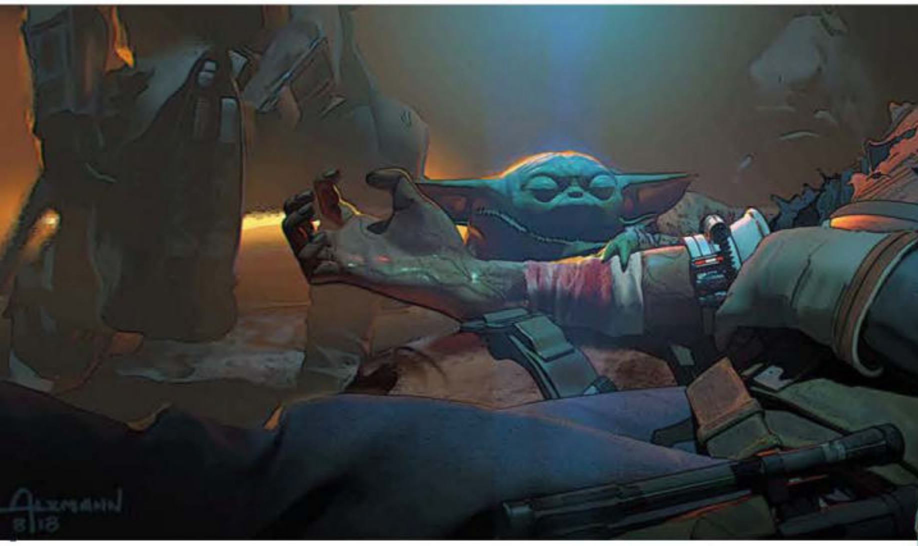

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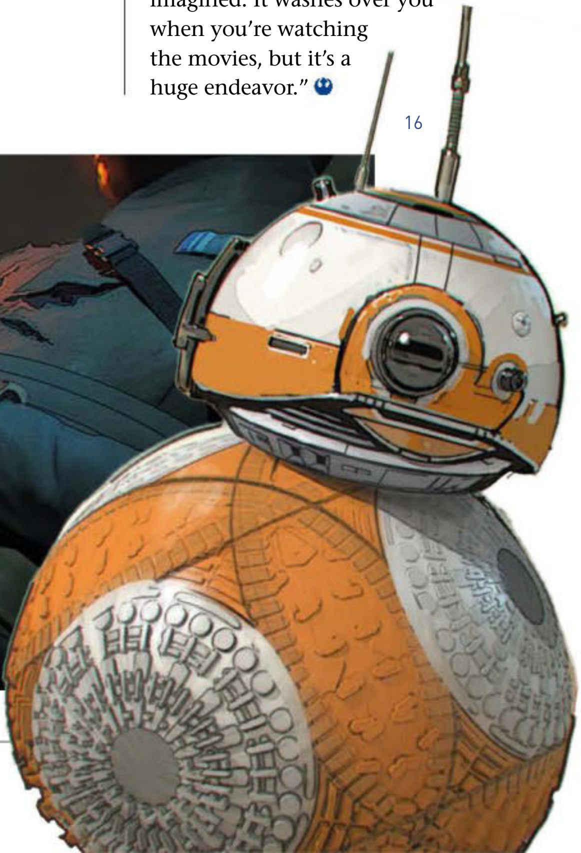

13 Kylo Ren on Kijimi. Concept art by Christian Alzmann.

14 Doug Chiang's concept art of the krayt dragon seen in the second season of *The Mandalorian* (2019 -).

15 Grogu. Concept art by Christian Alzmann.

16 A Christian Alzmann concept for BB-8.

ZORAIDA CÓRDOVA

THE FORCE OF FANTASY

Zoraida Córdova, author of *Star Wars: A Crash of Fate* and *The High Republic: Convergence*, tells *Insider* about her passion for crafting stories of love and redemption, and finding a home in the *Star Wars* galaxy.

WORDS: CHELSEA ZUKOWSKI

For fantasy author Zoraida Córdova, the worlds of *Star Wars* are ripe for spinning fantasy fairy tales. “What is the Force if not fantasy enduring?” she suggests. “This idea that you have a powerful thing that connects every single living being, that some people are in tune with and can wield great power through. And the Jedi are space wizards; that is also fantasy,” she adds.

It’s on the warring planets of Eiram and E’ronoh that Córdova set her latest *Star Wars* fantasy stage in *Convergence*, part of *The High Republic*’s second phase of storytelling, and she drew on a certain Shakespearean influence in its tale of longtime enemies turned star-crossed lovers—a prince and a princess who hail from cultures rich with their own unique histories and mythos. “It’s *Romeo and Juliet* in space, except less tragic,” Córdova jokes. “We have these two planets at war, but they’re also neighbors, so shouldn’t they have something in common? ►

STAR WARS
GALAXY'S EDGE
CÓRDOVA

01 Author Zoraida Córdova reading her Batuu-set novel *A Crash of Fate* at Galaxy's Edge.

02

02 Córdova's short story for the anthology *From a Certain Point of View* featured a plot to steal the *Millennium Falcon.*

“What is the Force if not fantasy enduring?”

What are the things that made their societies? To me, it's their beliefs. And belief is oftentimes shaped by geography, by agriculture, and by questions like ‘Why are we here?’ and ‘What do we believe in?’

Córdova's approach to fantasy storytelling is a key part of her signature style, crafting compelling and complicated characters, inventing and expanding the mythos of the fictional worlds she plays in, while infusing her stories with nods to her own Latin American heritage and culture. All these themes are evident in her *Star Wars* novels, short stories, and other fantasy works like *The Inheritance of Orquídea Divina* and *Incendiary*.

Seeing Is Believing

Her passion for fantasy and fairy tales is also something Córdova can trace back to her childhood, specifically to the pivotal moment where she discovered her love of reading and writing, which didn't happen until her early teens.

“I knew I loved fairy tales, and I loved magic and fantasy TV shows,” the author explains, “But I was never given the kind of fiction to read where I could see myself as somebody exploring magic or going into outer space and searching for new worlds.”

That all changed when she was given an extra-credit assignment and told to pick any book from the library and read it. Córdova chose *In the Forests of the Night* by Amelia Atwater-Rhodes, a vampire story written and published when Atwater-Rhodes was 15 and Córdova was 13.

Córdova was captivated with the idea of a young author who was so close to her own age, and soon devoured the book's sequel before moving on to seek out the work of other fantasy writers.

The Force Awakens

Córdova's big break into writing *Star Wars* came when a representative from publisher Del Rey contacted her agent asking if the author would be interested in penning a short story. She said she wondered how they knew about her love of *Star Wars*, but then remembered a moment of social media stardom.

“I'm pretty sure I had tweeted something very naughty about Poe Dameron, and it had gone mini viral. Sometimes Twitter is good for something,” she jokes.

"I became enamored with urban fantasy and the idea of the magical world sitting in sync with the real world," she says. "And, of course, I was a Disney Princess girl growing up. I'm pretty sure watching *The Little Mermaid* (1989) on repeat was how I first learned to speak English before we emigrated to the United States."

Another common thread in many of Córdova's stories is romance—a foundational component in both of her full-length *Star Wars* novels, *Convergence* and *A Crash of Fate*. "*Star Wars* would be very different without the central love story of Anakin Skywalker and Padmé Amidala, Luke and Leia's parents," Córdova asserts. "Their love was so powerful it changed the literal trajectory of the galaxy. Love is… not to be super 'woo-woo,' but love is *the thing*. Love is the force that drives every decision. It's behind a lot of the choices we make, not just for survival but for the survival of others. It might be idealistic to think, 'oh, love can save everything,' but because *Star Wars* is about hope, I'll allow myself to be a little idealistic."

"Star Wars would be very different without the central love story."

Love, War, and Peace

The theme of love is very much present in Córdova's *Star Wars* stories, and it's a key aspect driving the story and characters in *Convergence*—love for another person, love for one's people and culture, love for one's home planet, and love and hope for peace.

While there are multiple points of view in *Convergence*, the novel chiefly follows Princess Xiri Albaran of E'ronoh, Phan-tu Zenn of Eiram, Jedi Knight Gella Nattai, and son of the chancellor Axel Greylark. Xiri and Phan-tu are the betrothed heirs of this tale who are desperately hoping their union will also bring their planets together for some semblance of peace and an end to the Forever War. Though hailing from longtime enemies, their love for their people overrides their unexplainable disdain.

"With Eiram and E'ronoh, you have planets that have been at war for an eternity—what is the thing that is going to save them?" Córdova says of her *The High Republic* novel. "It's going to be a union between these two people that eventually becomes something more. That only makes things stronger because now they have more to lose. There's that very fine line where you can love something but not want to possess it," she adds. "That's where the Jedi have to find their balance in my story. I think that's a very, very interesting story to tell, as people will find out with my girl Gella in *Convergence*. It's like a Jedi myth or legend where I talk about the Force and what it is the Jedi are in search of."

Convergence takes place within the wider narrative of Lucasfilm Publishing's hugely ambitious *The High Republic* initiative, so how did Córdova adapt to writing within a shared *Star Wars* vision?

"Working on *The High Republic* was very cool. It's always a fun exercise jumping into something that has so many moving parts," she says. "And there was room to play and to develop the stories we wanted to tell, specifically keeping in sync with Lydia Kang, because her book came after mine."

Kang's novel *Cataclysm* is the penultimate book in *The High Republic* Phase II, acting as a sequel of sorts to the events of *Convergence* and *The Battle of Jedha* while setting up the concluding novel, *Path of Vengeance* by Cavan Scott. Córdova and Kang spent a lot of time texting each other while they were drafting their stories, checking each other's notes for opportunities to mention certain characters and make sure their voices matched from book to book. "We had to figure out how to make our ideas fit and how they would fit into the grander scheme of things," Córdova explains. "So, I really had to dig deep and make sure

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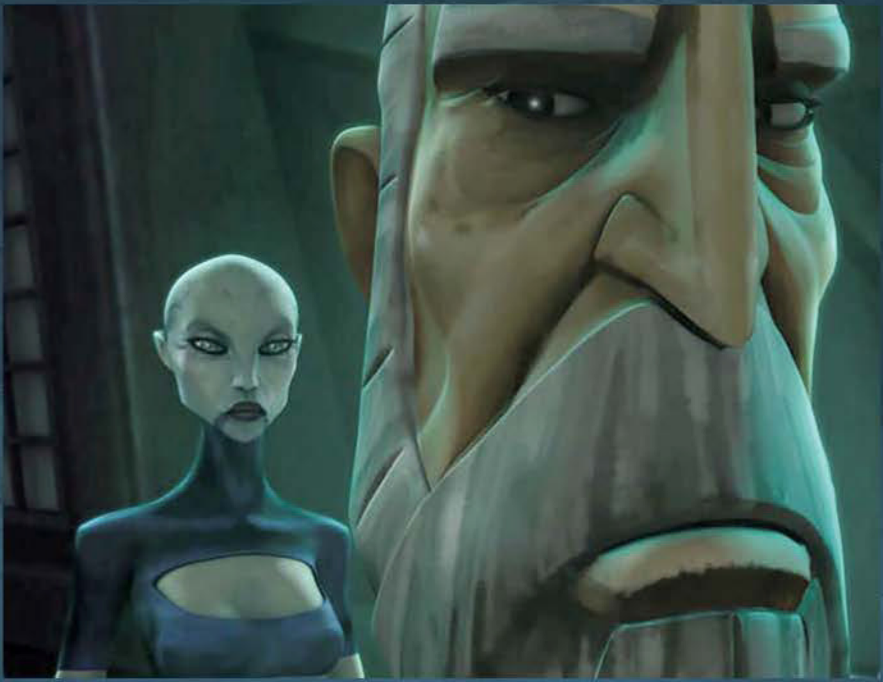


03 Córdova focused on Asajj Ventress for her "The Lost Nightsister" short story.

> "There are a million stories still to be told."

▶ I understood my characters, how I saw Axel, and Gella, and Phan-tu and Xiri; that this was the story I wanted for them."

The Tatooine Sandbox

Córdova's first entry into the sandbox of *Star Wars* storytelling came in the short story anthology *Star Wars: From a Certain Point of View*. In her tale, "You Owe Me a Ride," she wove a drama around the Tonnika sisters and their thwarted plans to steal the *Millennium Falcon* in order to get far away from Tatooine—and the author admits to being intimidated at the prospect of putting pen to paper.

"It was interesting going back to *Star Wars: A New Hope* (1977) and this 30-second clip of the Tonnika sisters," says Córdova. "But it took me a while to get comfortable with having permission to insert my own voice and my own point of view of what might have happened during that time period."

The author returned for the book's sequel, *From a Certain Point of View: The Empire Strikes Back*, for which Córdova wrote an internal monologue for Boba Fett in the scene where he met Darth Vader. "I went back and watched every instance Boba Fett appeared in the prequels and in *Star Wars: The Clone Wars* (2008-2020)," she reveals. "Seeing how this angry young boy became this ruthless bounty hunter, I wanted to show a little bit of that internal conflict he has."

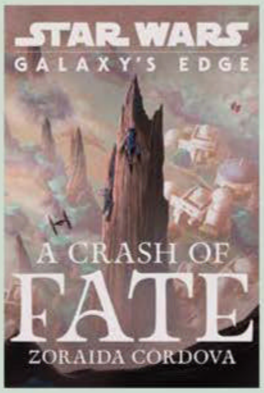
For "The Lost Nightsister" in The *Clone Wars: Stories of Light and Dark*, Córdova had the daunting task of getting into the mind of Asajj Ventress, a Nightsister of Dathomir and former Sith apprentice to Count Dooku. "That was really interesting, and very dark for a middle-grade story," she laughs. "The challenge there was showing all the dark things in a way that would resonate with a younger reader so that they could understand what was happening."

Córdova has also found plenty of room to infuse her own creative voice in her *Star Wars* stories, and the themes that engage her as a writer.

"I like to think about how the *Star Wars* galaxy works," says the writer. "It's expansive; there are thousands and thousands of species and there are a million stories still to be told. In the back of my head, I'm always imagining all of my stories lead back to *A New Hope*; it all leads back to that original vision. Whether it's Izzy in *A Crash of Fate* or even Gella and Axel in *Convergence*, it's about people figuring out where they belong in the galaxy, where and what their home is, and what they are willing to do to protect it."

As a kid, Córdova never imagined having the opportunity to contribute to the *Star Wars* galaxy with stories that resonate with fans of all ages and experiences. "It's not just having the creative freedom, it's being able to take part in a world that means so much to so many people," she concludes. "*Star Wars* is for everyone. It always was, and it always will be. I just can't wait to keep on playing in this sandbox."

04 Zoraida Córdova.



Zoraida Córdova's *Star Wars* Stories

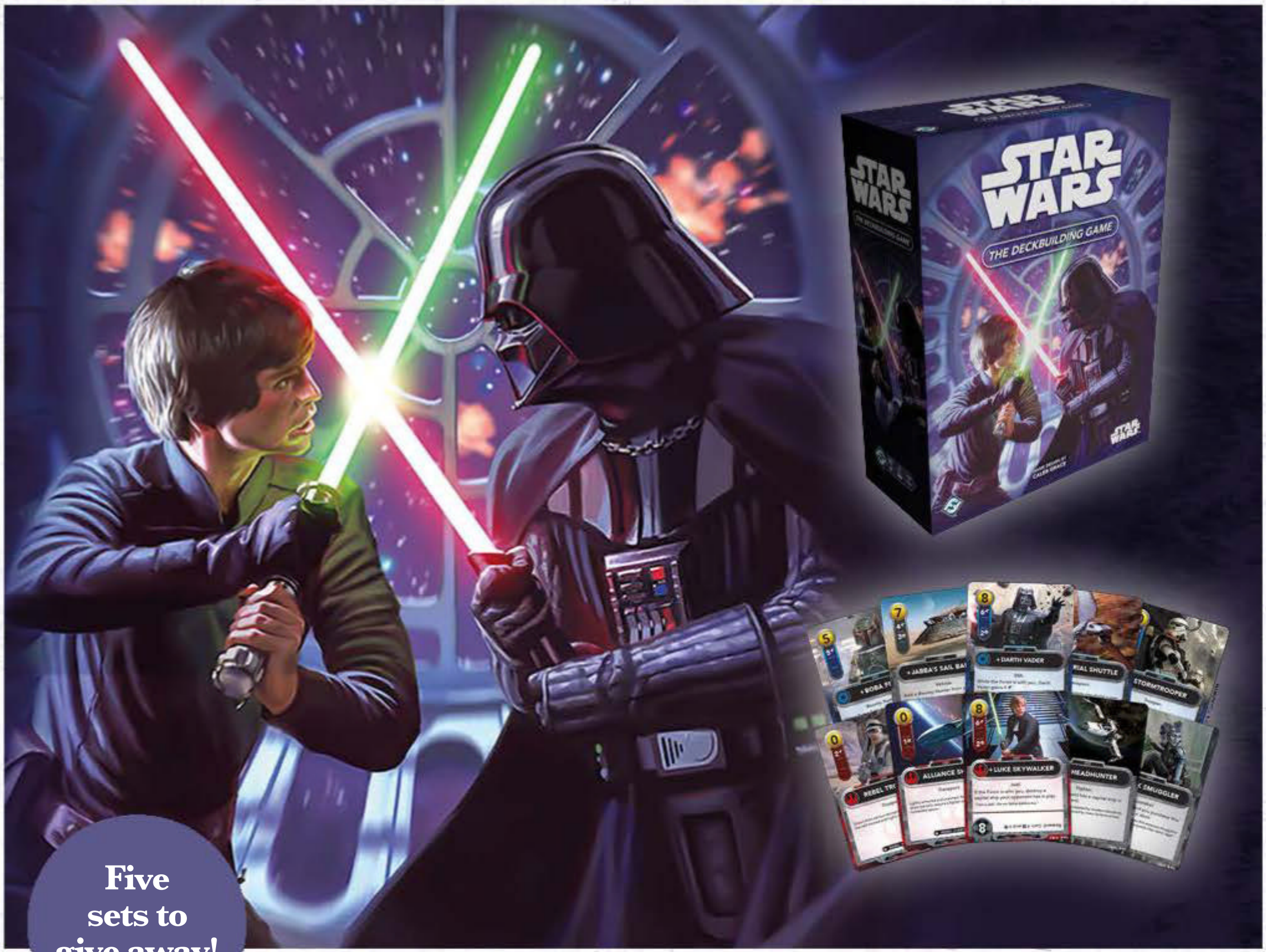
From a Certain Point of View
Short story:
"You Owe Me a Ride"
Anthology
Published by Del Rey, 2017

Star Wars: A Crash of Fate
Young-adult novel
Published by
Disney Lucasfilm Press, 2019

The Clone Wars: Stories of Light and Dark
Short story:
"The Lost Nightsister"
Anthology
Published by
Disney Lucasfilm Press, 2020

The High Republic: Convergence
Novel
Published by Del Rey, 2022

STAR WARS
THE HIGH REPUBLIC
CONVERGENCE
ZORAIDA CORDOVA



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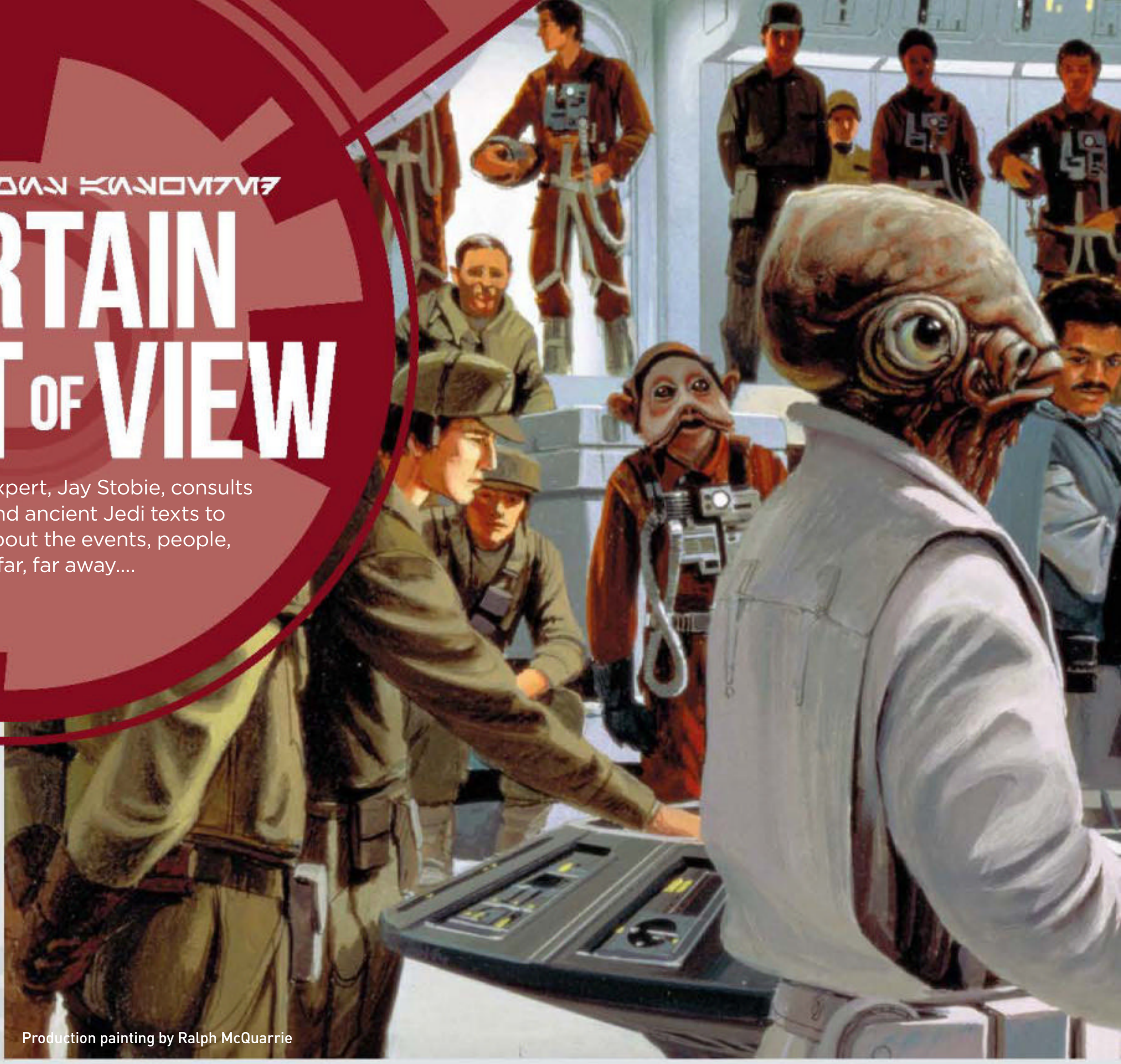
A CERTAIN POINT OF VIEW

Our resident *Star Wars* expert, Jay Stobie, consults his library of holocrons and ancient Jedi texts to answer your questions about the events, people, and places of the galaxy far, far away....



Production painting by Ralph McQuarrie

"The Mon Calamari seemed to be an important part of the Rebellion. Why was that the case?"
Janice McNamara, Massachusetts, USA

To truly understand the Mon Calamari's relationship with the Rebellion and the Resistance, one must first look back on the role Mon Cala played in the Clone Wars.

Although the Mon Calamari remained steadfast in their support of the Republic, their Quarren neighbors leaned toward the Separatist cause. Senator Tikkes, a Quarren who represented Mon Cala in the Galactic Senate, defected to the Confederacy of Independent Systems, while the Separatists provoked Quarren chieftain Nossor Ri into igniting a civil war against Mon Cala's Prince Lee-Char.

Known as defenders of peace, the Mon Calamari way of life earned their planet no favors when the Empire replaced the Republic. Thus, when Lee-Char harbored a Jedi Padawan when the Emperor's reign was in its infancy, the Empire used this act of rebellion as an excuse to invade and occupy Mon Cala. However, the planet's unique architecture worked to its population's advantage. Many Mon Calamari buildings doubled as spacefaring vessels, so many citizens escaped the occupation aboard such city-ships.

Mon Cala's Elite

Prince Lee-Char

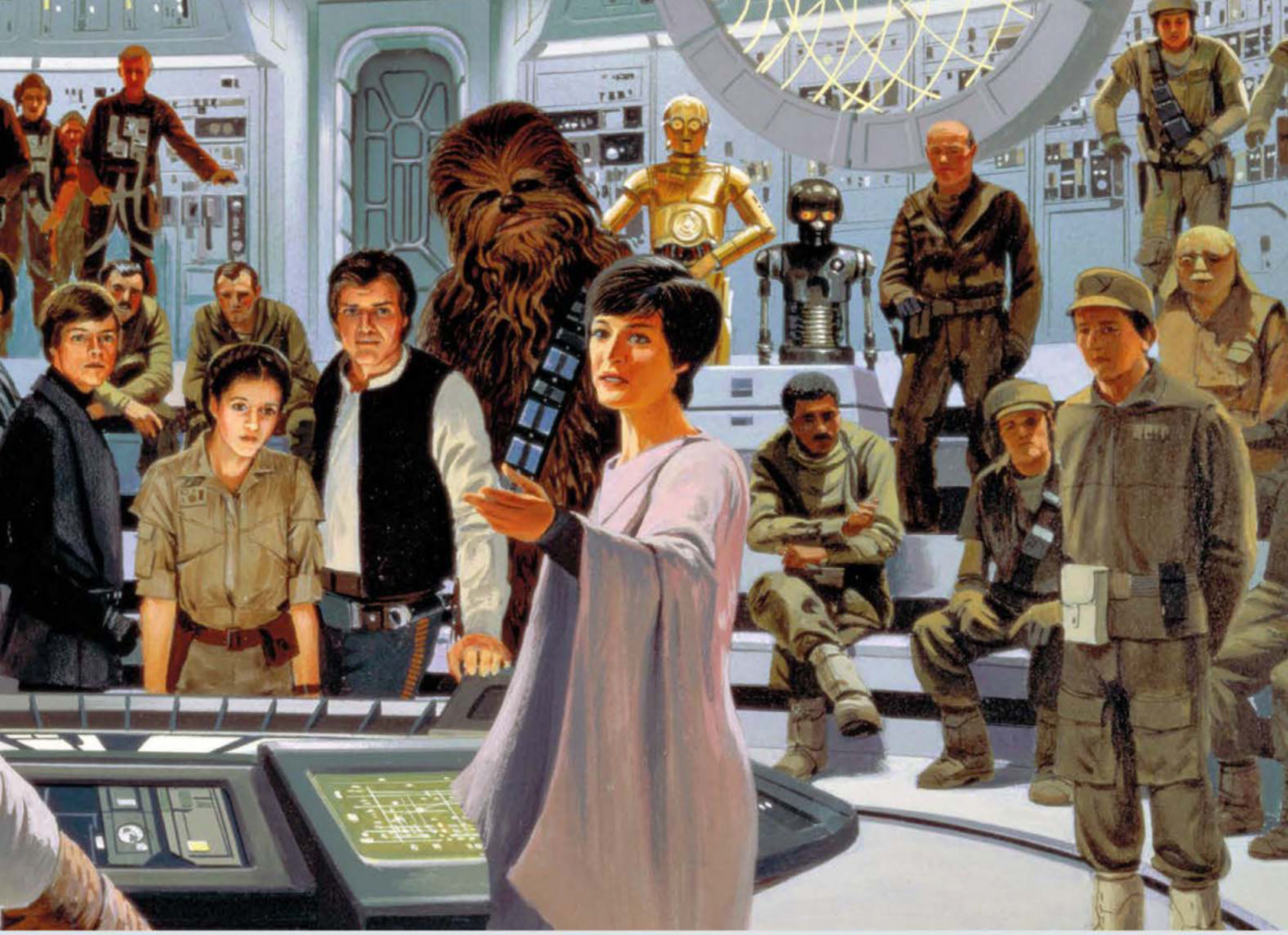
The son of King Yos Kolina, Prince Lee-Char had duty thrust upon him after his father was assassinated during the Clone Wars. While Lee-Char continued to hope for unity between the Mon Cala and the Quarren, he nevertheless heeded the call to organize the Mon Cala in a fight against a Separatist-backed Quarren army.

Quarrie

A master engineer, Quarrie developed the Blade Wing starfighter, which would go on to be known as the B-wing. Hera Syndulla rendezvoused with the Mon Calamari on Shantipole, where Quarrie allowed Syndulla to take a taste flight before gifting his prototype craft to Phoenix Squadron and the Rebellion.

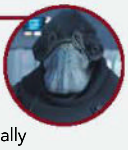
Admiral Gial Ackbar

Having served as the Captain of the Mon Calamari Guard throughout the Clone War, Gial Ackbar eventually joined the Rebellion, bringing with him valuable experience. After defeating the Empire at Endor and Jakku, Admiral Ackbar was later recruited once again by Leia Organa, as the Resistance against the First Order began to form.



The Empire's brutal treatment of their homeworld endeared the Mon Calamari to groups who aimed to resist the Emperor's reign, and it also supplied the growing Rebellion with an influx of both starships and personnel. Engineers refitted the city-ships with turbolasers and heavy-duty shields, turning them into capital ships that could go up against Imperial Star Destroyers. For example, Admiral Raddus' *Profundity*—a vessel that participated in the Battle of Scarif—used to be the Civic Governance tower in the city of Nystullum, where Raddus himself had been the mayor. ▸

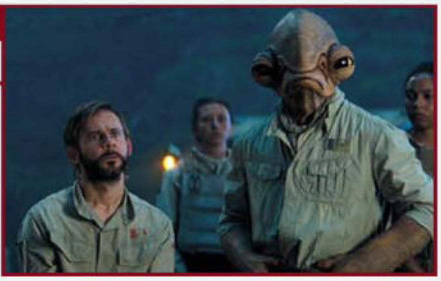
Admiral Raddus

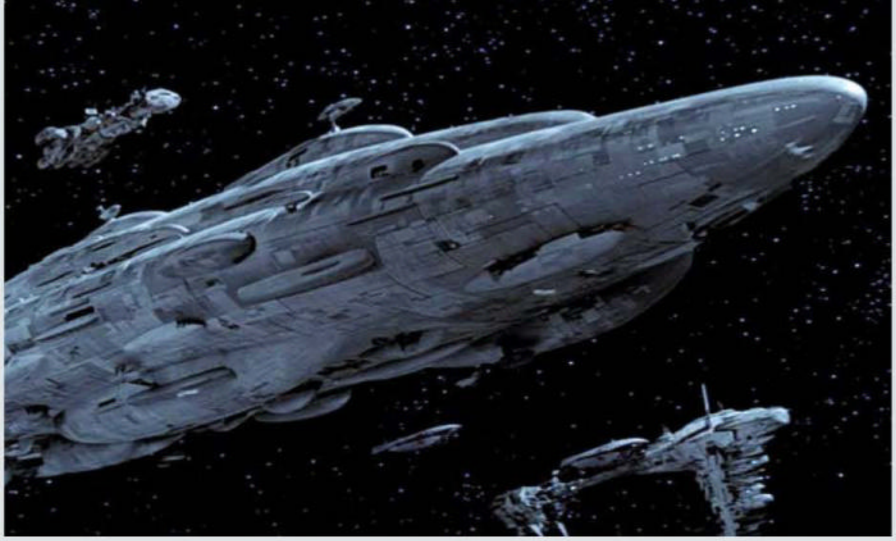


As the Mayor of Nystullum, Admiral Raddus was awarded a Mon Cala civic crest for planetary defense. Raddus oversaw the rebel fleet throughout its attack on Scarif, heroically transferring the Death Star plans to the *Tantive IV* before his own ship, the *Profundity*, was boarded and destroyed by the Empire.

Colonel Aftab Ackbar

Following his father's death at the hands of the First Order, Aftab Ackbar worked with the Resistance from their base at Ajan Kloss, where he was a Y-wing pilot. Despite only having seen Gial Ackbar once in his life, Aftab would surely have made his father proud with the heroics he displayed at the Battle of Exegol.





Fighting Back

Combined with the Mon Cala Mercantile Fleet, these city-ships formed the backbone of the small-yet-capable rebel armada. Considering this, it's no surprise that the Rebel Alliance utilized the *Profundity* as its flagship prior to the Battle of Scarif, ultimately replacing it with Admiral Gial Ackbar's massive cruiser, *Home One.* Mon Cala was far from the only planet subjugated by the Empire, yet the mass exodus made possible by its unique architecture set it apart from other worlds.

For example, let's consider the Empire's treatment of Kashyyyk, another planet fiercely loyal to the Republic, and of Mandalore, whose independent-minded people were known for their warrior culture. The Wookiees also valued peace and justice, but the Empire's takeover of Kashyyyk coincided with the enslavement of its population, many of whom were implanted with inhibitor chips and used as laborers in Kessel's spice mines and at Imperial facilities.

Mandalore's history with the Republic was less straightforward, particularly given Satine Kryze's hope to remain neutral in the Clone Wars, and the planet actually ended up being ruled by the Empire for quite some time. Following Bo-Katan Kryze's attempt to unite the Mandalorians against the Emperor, the Imperial fleet unleashed a devastating assault on Mandalore. TIE bombers wiped out entire cities, while gunships and ground forces cut down any survivors they could find in what was later called the Night of a Thousand Tears.

The enslavement of Kashyyyk and the annihilation of Mandalore made their citizens an uncommon sight throughout the galaxy, whereas the 'perfect storm' created by the Mon Calamari's dedication to peace, their treatment at the hands of the Empire's, and their ability to leave their planet en masse on city-ships made it possible for them to become a significant presence in the Rebel Alliance, as well as in the New Republic and the Resistance.

Planetary Pals

Unlike most worlds, which tended to be represented by one primary sentient species, Mon Cala and its oceans were shared by the Mon Calamari and the Quarren. While the two societies typically co-existed through mutual respect, they endured their share of tension-filled eras, such as when the Separatists backed a Quarren insurrection against Mon Cala's incumbent leader, Prince Lee-Char, at the height of the Clone Wars.

Interestingly, both species were also regularly found living amongst one another on other planets as well. When Din Djarin and Grogu visited the moon of Trask, a Mon Calamari server introduced them to a Quarren crew who claimed to know where to find a group of Mandalorians.

MON CALAMARI MOMENTS

20 BSW4:
Dispatched by Count Dooku to disrupt the peace between the Mon Calamari and Quarren on Mon Cala, Karkarodon Separatist commander Riff Tamson convinced the Quarren to initiate hostilities against the Mon Calamari.

4 BSW4:
Hera Syndulla acquired a prototype Blade Wing starfighter from Mon Calamari master engineer Quarrie, and deployed it against the Imperial blockade of Ibaar, allowing the *Ghost* crew to get vital supplies to the rebel forces operating on the planet.

1 BSW4:
Jyn Erso and Cassian Andor transmitted the Death Star plans to Admiral Raddus on the *Profundity* during the Battle of Scarif. The schematics were transferred to the *Tantive IV*, which was able to escape before Darth Vader's Star Destroyer incapacitated the rebel vessel.

4 ASW4:
At the Battle of Endor, Admiral Ackbar commanded the rebel fleet from aboard his flagship, *Home One*. Despite the trap the Empire had set, the Rebellion managed to destroy the second Death Star and achieve a significant victory.

34 ASW4:
As the Resistance fled D'Qar aboard the *Raddus*, First Order TIE fighters engaged the capital ship and destroyed its main bridge, killing Admiral Ackbar and most of the Resistance's senior leadership.

35 ASW4:
Colonel Aftab Ackbar took part in the Battle of Exegol, where he flew a Y-wing starfighter and provided covering fire for the ground assault team.

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Send your in-galaxy queries to starwarsinsider@titanemail.com with the subject header, "A Certain Point of View."

ORIGINAL STORIES FROM THE GALACTIC FRONTIER

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THE HIGH REPUBLIC
STARLIGHT STORIES
by The New York Times bestselling authors
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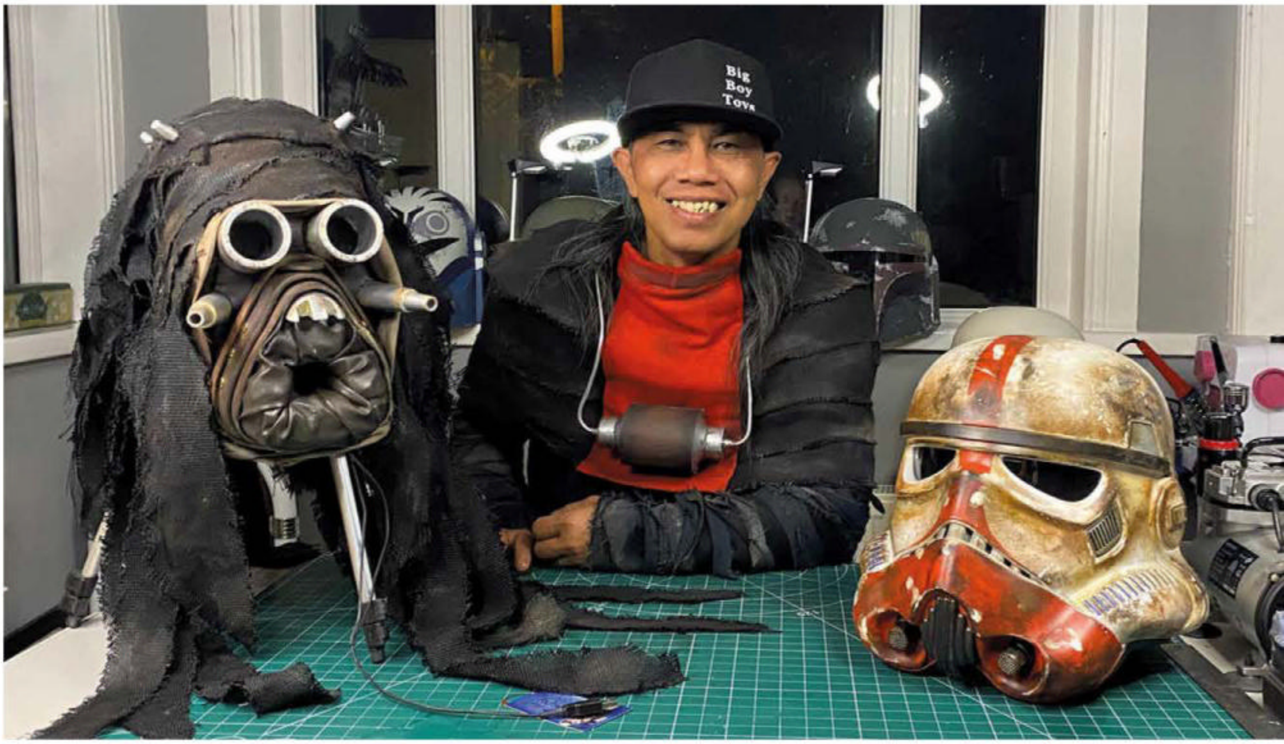
A TUSKEN TRIBUTE

Bringing *The Book of Boba Fett* to life



"I remember seeing *Star Wars* for the first time and being totally blown away. For me it was like seeing Samurai using lightsabers!" says Nuri Albakri, a Malaysian chef living in West Cork in Southern Ireland who also goes by the name Newry Bakry. "I've always loved creating," he tells *Insider*. "As a boy growing up in Malaysia in the early 1980s I even made my own toys using wood and scraps I found around me."

That creativity has combined with a love for *Star Wars* into cosplay, and Bakry converted his existing, self-made stormtrooper armor into that of an incinerator trooper after attending Dublin Comic Con in 2017. When *Star Wars: The Book of Boba Fett* premiered in 2021, the fan developed a new cosplaying obsession. "The first and second episodes really blew me away," says Bakry. "I'd never been a fan of Tusken Raiders before, but seeing this new tribe dressed in black, especially the Tusken warrior… I was in love! I had never seen Tuskens fight so fast in any *Star Wars* movie."

From modifying fabric and sewing the robe and trousers to

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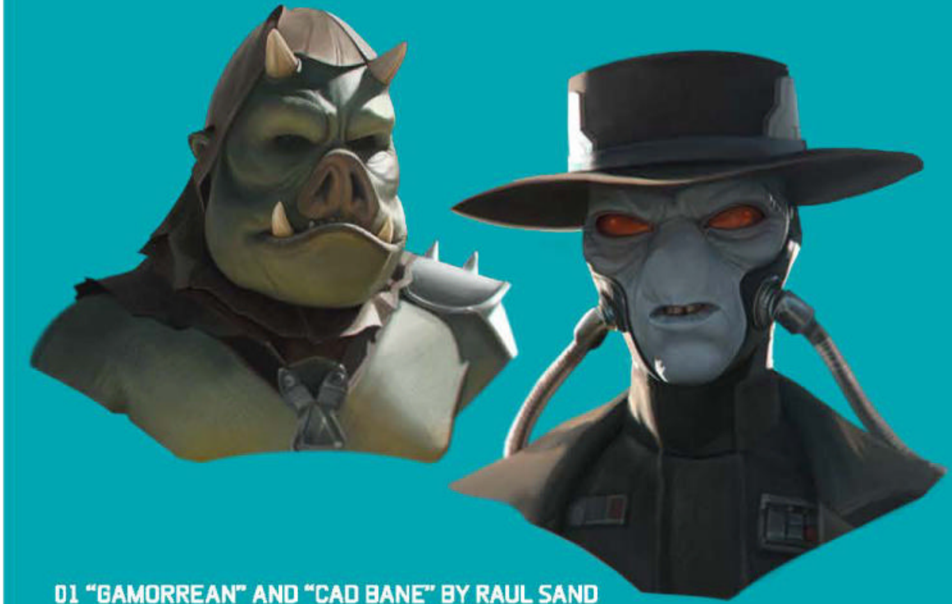
doing the beading and seeking out a helmet, cycler rifle, and gaffi stick to customize, the Tusken build was a true investment of time and effort for Bakry. The reaction at events and conventions was more than the chef could have asked for. “What an incredible experience it has been to be a Tusken warrior. People were amazed at what I have created and wanted to take photos with me,” Bakry relates. “My next project is to build another Tusken variant from *The Book of Boba Fett* for my wife for this year’s Dublin Comic Con.”

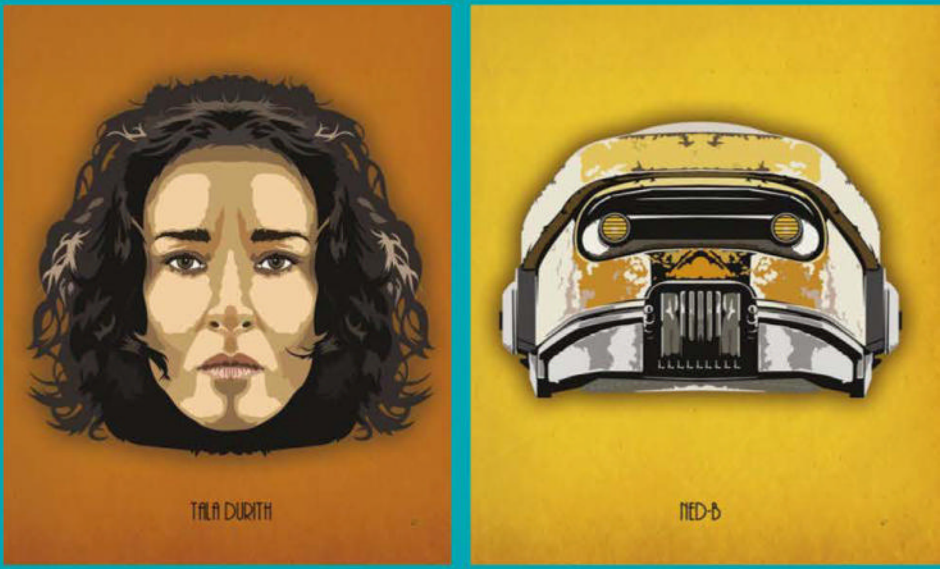
ARTISTS’ ALLEY

Talented *Star Wars* fans share their amazing drawings inspired by the galaxy far, far away....



01 “GAMORREAN” AND “CAD BANE” BY RAUL SAND

“When you’re an aspiring artist, *Star Wars* is the kind of world that you look at and wish you were part of,” says Raul Sand of his fan art featuring a Gamorrean and Cad Bane from *The Book of Boba Fett*. “I look at all of these characters and I see the perfect place to learn everything from anatomy, complex character design, perfectly balanced colors, shapes and materials.”



01 “TALA DURITH” AND “NED-B” BY NICK NITSCH

“I’ve been doing illustrations of the faces of *Star Wars* characters for a few years now, and I am always excited to work on new characters,” reveals fan artist Nick Nitsch, “especially ones like Tala and Ned-B who I enjoyed in *Star Wars: Obi-Wan Kenobi* (2022). Their tragic role in the story instantly endeared them to me and I knew I had to add them to my collection of faces.”

BOUNTY HUNTERS

Scouring the galaxy for the stars of *Star Wars*...

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BILLIE LOURD:

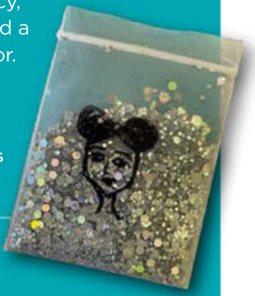
Connecting with Connix

Doug Maulden-Locke poses with Billie Lourd.

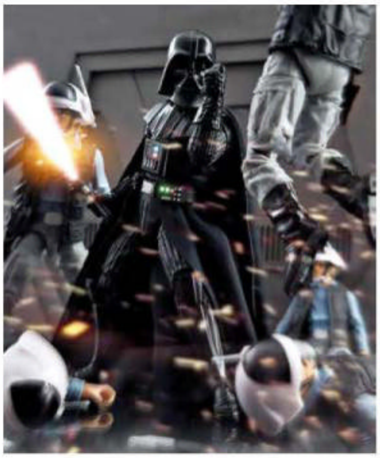
Having been fortunate enough to get to know Carrie Fisher at conventions over the years, *Star Wars* fan Doug Maulden-Locke was ecstatic to have a chance to meet with Billie Lourd, Fisher's daughter and star of the sequel trilogy, appearing at her first convention event.

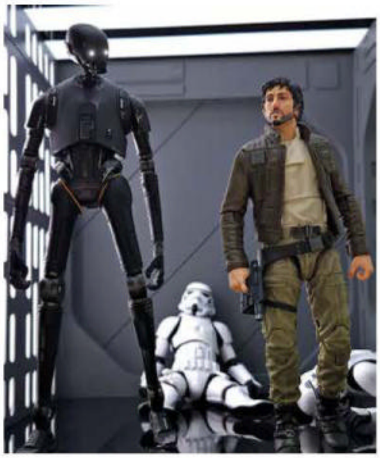
"Billie was warm and welcoming, full of energy, and genuinely wanted to hear stories about the convention adventures with Carrie," says Maulden-Locke. Billie even brought tiny bags of glitter to hand out to fans, keeping alive a tradition started by her mother.

"As we laughed over a few stories from the past," Maulden-Locke observes, "all I could think about was how grateful I was to share this moment with Billie, who is now custodian of an iconic legacy, doing it with both grace and a little tongue-in-cheek humor. Just as Carrie would have wanted it."



Billie Lourd gifted fans with bags of glitter to honor Carrie Fisher.





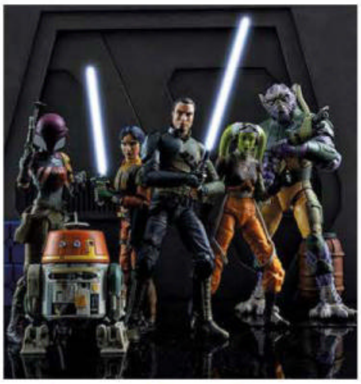
HOPE AND HOLOS

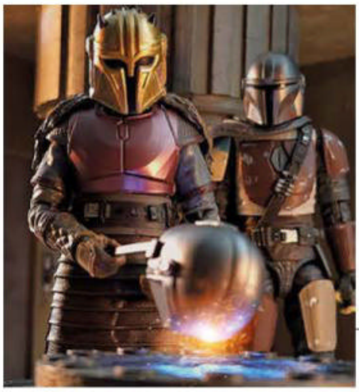
Capturing imaginative scenes with fan photography

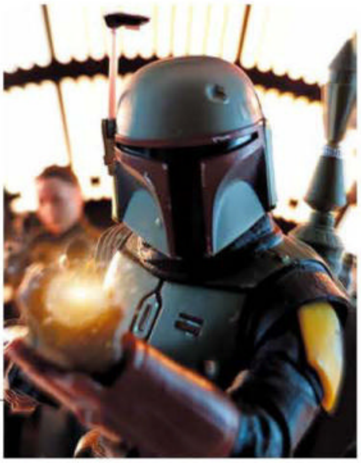
***Star Wars* impacts each of us in distinctive ways, whether as a source of entertainment, serving as inspiration for our own creations, or motivating us to pursue working in the entertainment business professionally. For fan photographer Ricardo Moreira, the saga became a way to harness his love for collecting and pair it with a passion for taking pictures of scenes inspired by the saga and featuring popular *Star Wars* characters.**

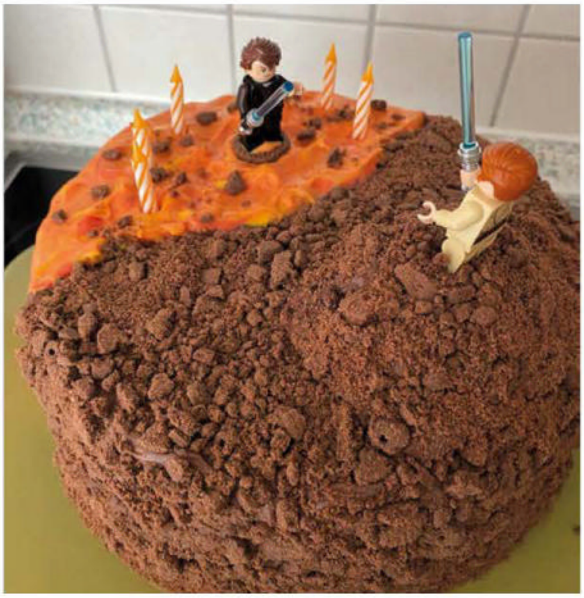
"The reason I love *Star Wars* is because it blends elements together from different sources to create something completely unique: an authentic space opera filled with awesome characters," says Moreira. "Before I became a photographer, I was a *Star Wars* collector. As my collection grew, I wanted to share it with my friends, taking pictures inspired by movie scenes," Moreira recalls. "At first the pictures were quite simple, but the feedback I received made me want to improve my work."

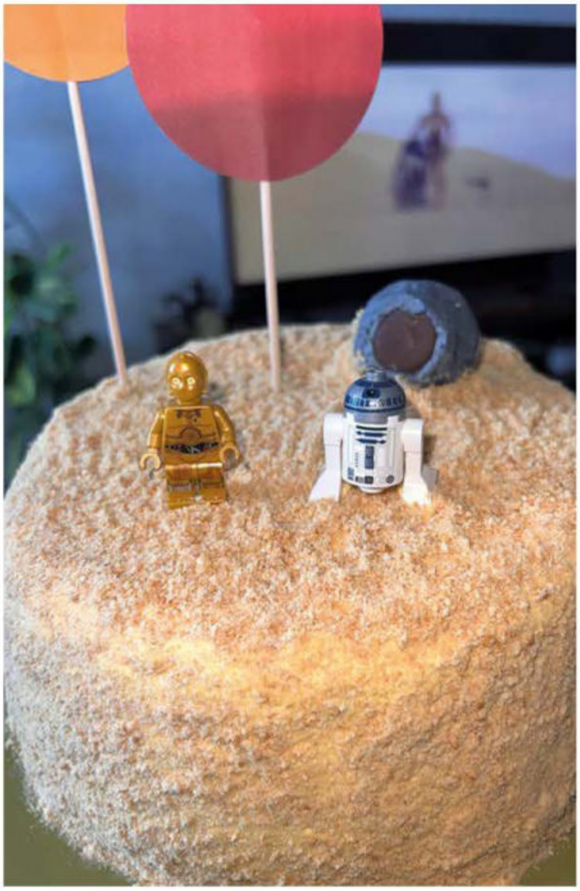
The fan's stunning photographs include scenarios pulled from every *Star Wars* era, such as Cassian Andor and K-2SO defeating Imperial stormtroopers, Boba Fett staring down the camera with his blaster, and the crew from *Star Wars Rebels* (2014-2018) posing defiantly. "The main reason I enjoy photography is because through it I can recreate the world of *Star Wars* and give it my personal touch," Moreira concludes.











DUEL OF THE CAKES

Baking desserts with *Star Wars* flair

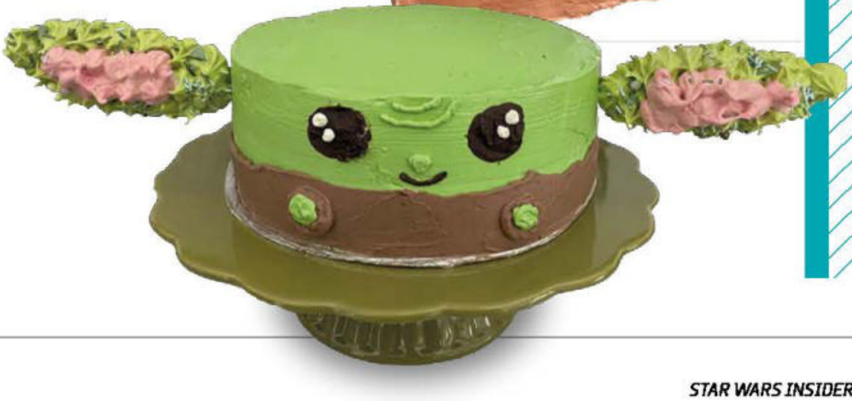
"Ever since I was a little kid, I've loved the *Star Wars* movies," shares Sarah Protze, a devoted fan from Germany. "I found the story fascinating and the universe has always excited me. Now as an adult it hasn't changed much. I still love *Star Wars* with all my heart." The baker has a particular affinity for *Star Wars: The Mandalorian* (2019-) and his ward, which is reflected in her delectable Grogu cake that included a pair of adorable ears.

Why did Protze turn to baking as a hobby? "Baking is something very relaxing for me, where I can let my creativity run wild," explains the fan. "I've always loved to bake, in the past more muffins and cookies, now I love to create cakes."

The one ingredient that was missing? *Star Wars*, of course! "At some point I had the idea to combine my two passions—baking and *Star Wars*—which not only look and taste great together, but also give me a lot of fun and joy."

Protze has brought numerous scenes to life in her bakes, from Anakin Skywalker and Obi-Wan Kenobi's fateful duel on Mustafar (complete with lava, fiery candles, and the high ground), to C-3PO and R2-D2's arrival on Tatooine. Standing under twin suns, the two droids venture away from their escape pod and into the unforgiving, yet very tasty, desert. Or should that be "dessert"?

"My family always asks me to make them a cake for their birthdays, and often they want me to recreate a scene from a *Star Wars* movie," Protze laughs.



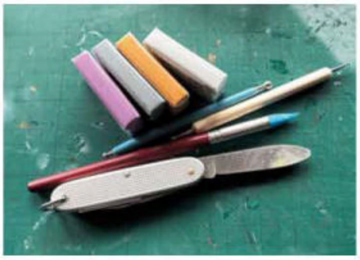
TK-101

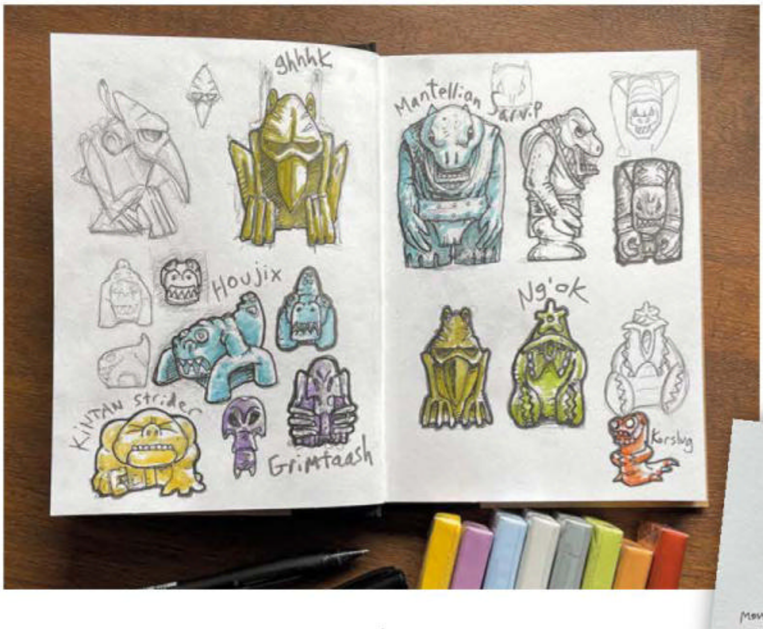
HINTS, TIPS, AND IDEAS FOR CRAFTING YOUR OWN *STAR WARS* GALAXY

TRAVEL DEJARIK

TK-101 stops playing smartphone games and takes up the *Star Wars* equivalent of chess by crafting a dejarik set designed for long journeys!

WORDS: CHRISTOPHER COOPER





shhhk
Mantellian Savrip
Houjix
Ng'ok
Kintan Strider
Grimtaash
Korslug

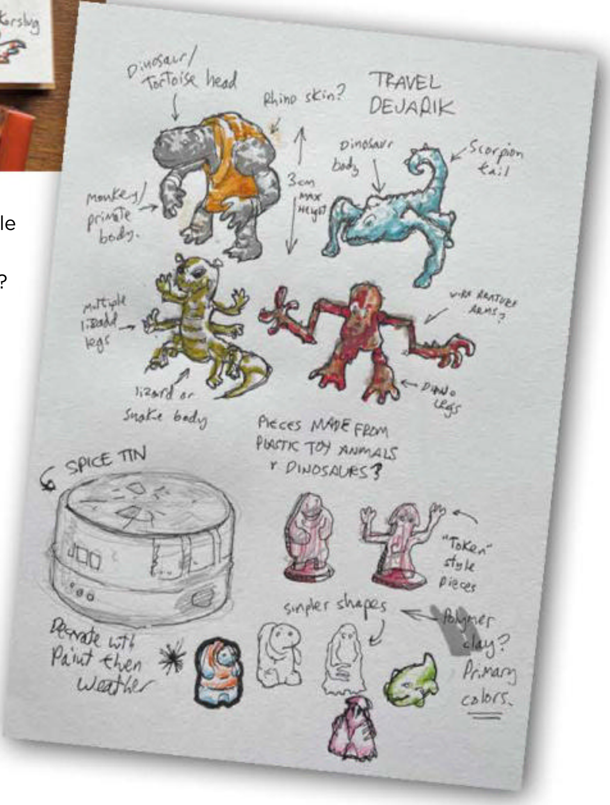
After they took possession of the *Millennium Falcon* from Lando Calrissian, about the only thing on the ship that Han Solo and Chewbacca managed not to break, batter, or turn into junk was the holographic gaming table installed in the hold.

Calrissian had installed the unit as part of his upgrades to the ship, and the fact it stood the test of time from his ownership, through years of smuggling and conflict, and into the era of the First Order implies that it was well made, and therefore probably expensive. One can assume, then, that not everyone could afford to own the holographic edition of dejarik mastered by Chewie, so how *did* people play the most popular boardgame in the galaxy? Maybe they made a copy for themselves!

Every Make Has A Story

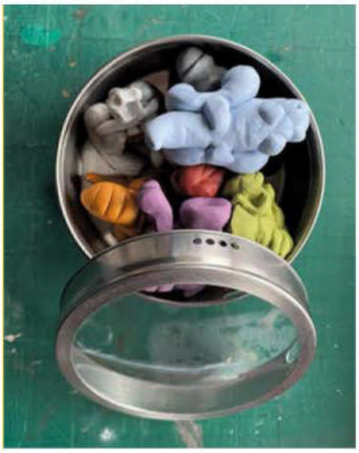
There was evidence that more solid versions of the game existed throughout the galaxy far, far away in various forms. In *Rogue One: A Star Wars Story* (2016), we saw some of Saw Gerrera's partisans played with a physical set of roughly hewn dejarik pieces laid out on a handmade board, and explorers could readily pick the game up on Batuu. By necessity, maker culture is big here on Earth, so it was only natural that TK-101 should have a go.

When making things that could fit in the *Star Wars* galaxy, sometimes a real-world object



Dinosaur/ Tortoise head
Rhino skin?
TRAVEL DEJARIK
Dinosaur body
Scorpion tail
3cm MAX HEIGHT
monkey/ primate body.
multiple lizard legs
Wire Armature Arms?
lizard or Snake body
Dino legs
Pieces MADE FROM PLASTIC TOY ANIMALS + DINOSAURS?
SPICE TIN
"Token" style pieces
simpler shapes
Polymer clay? Primary colors.
Decorate with Paint then weather

provides the initial impetus by suggesting a backstory. In the case of our dejarik set, TK-101 was inspired by a metal spice jar we'd found in a local store. It had a *Star Wars* vibe about it, especially the transparent, slightly domed lid that reminded us of R2-D2's main photoreceptor. It could have been a spare part we'd picked up from a passing junk trader and repurposed as a container in which to carry a portable dejarik set around! Of course, that meant we'd need to make a dejarik set to put in it, and our latest project was born.



The eight creatures Phil Tippett made for *Star Wars: A New Hope* (1977) were surprisingly large, and not designed for portable gaming. Having made sketches from photos, we could see they were also a very complex proposition to recreate. Luckily another real-life inspiration offered an alternative—the distinctive stylings of the Isle of Lewis chess set, a medieval hoard of pieces discovered in Scotland in the early 19th century. Carved from walrus ivory, their simplified forms suggested a more stylized dejarik set, and we set about iterating our concept sketches with them in mind.

Putting The Pieces Together

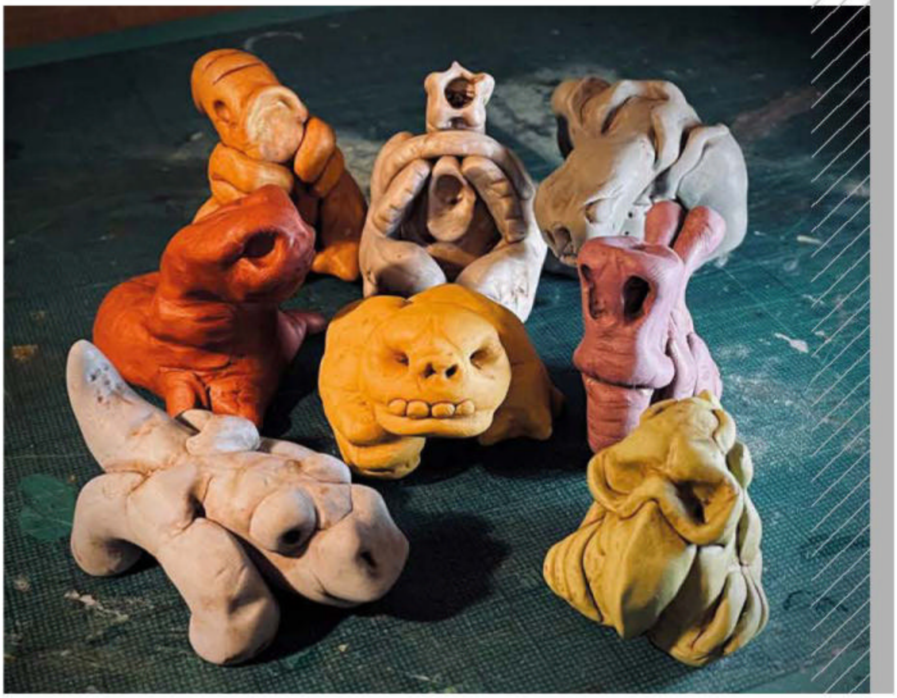
Making the pieces was relatively straightforward, thanks largely to our pre-planning but also because we've been playing with modeling clay since we were young. On this occasion our material of choice was polymer clay, a plastic-based modeling compound that is easy to

work and sculpt and can be hardened in a domestic oven. There are several brands on the market, and we chose a multipack with an assortment of colors that looked like a good match for each of the dejarik creatures. The size of the colorful clay blocks also determined the size of our dejarik pieces and helped keep them in the same scale.

We spent several hours modeling and having fun as we transformed the blocks into space monsters. The advantage of using a material that only hardens at 110 degrees was that we could easily start from scratch if we weren't happy with what we'd sculpted—and that happened quite a few times! After curing the pieces in the oven, we gave them a coat of oil wash (burnt umber oil paint mixed with mineral spirits) to bring out detail.

With pieces made, we could work out how large our gaming board needed to be. Given we were making a travel version of the game, we used offcuts of the same faux leather we'd used for our Admiral Ackbar puppet to cut a circle that could be rolled up and stowed away. We marked out and painted on the circular chessboard pattern familiar from the *Falcon*'s gaming table, and then "aged" it with various paint washes to make it look well-travelled.

Set completed, we were ready to play, but what were the rules? There was only one we really needed to know: Let the Wookiee win!



The *Star Wars* Archive

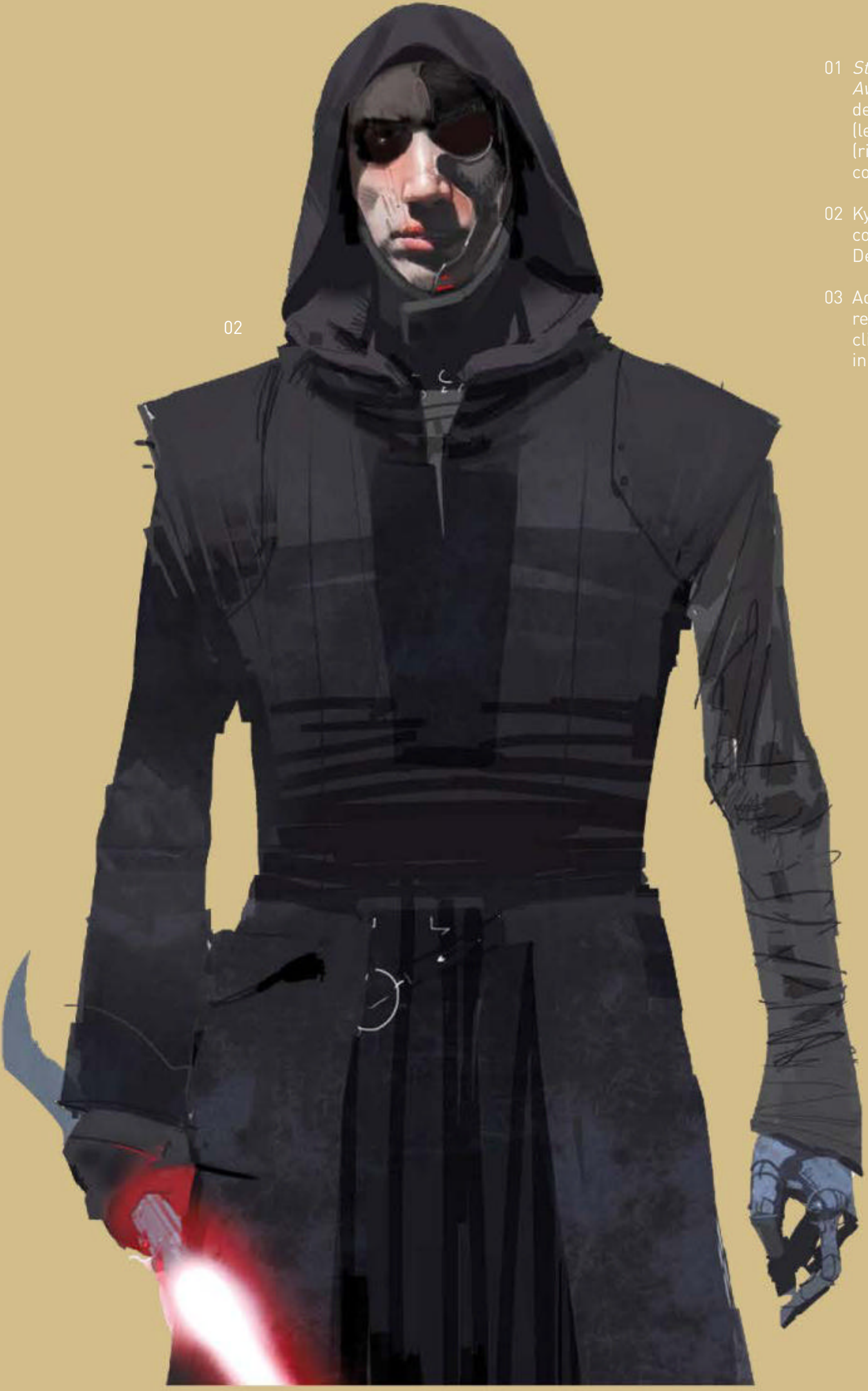
The behind-the-scenes story of a galaxy far, far away....

READY FOR REN

Supreme Leader Kylo Ren was the complex central villain of the sequel trilogy, a man troubled by his lineage and possessed of a nihilistic sense of his own destiny.

Thanks to a nuanced performance by actor Adam Driver, audiences could sense the conflict within him yet were shocked by his extreme mood swings and actions, which included ending the life of his father, Han Solo.

In his flowing black robes, Ren certainly looked the part of a master of evil, especially when wearing his helmet. During pre-production, numerous concepts were created for "The Jedi Killer," a character who eventually evolved into Kylo Ren by the time the script was finalized. Artists explored the idea that the new dark-side character might have a similar helmet to Darth Vader's, but wanted to avoid veering too heavily towards the iconic design. Costume concept artist Glenn Dillon described the process as "trying to land a helicopter on a penny." ▸



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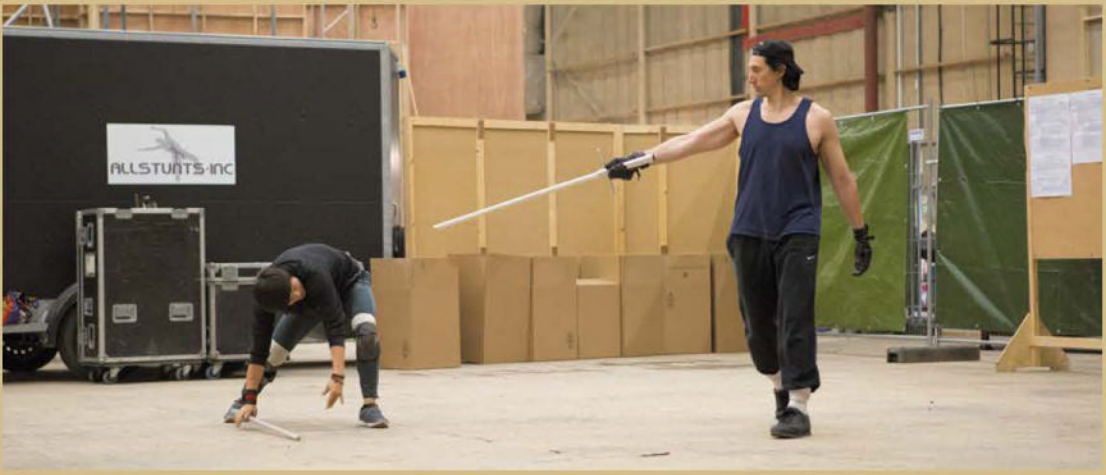


03

01 *Star Wars: The Force Awakens* (2015) costume designer Michael Kaplan (left) with Adam Driver (right)) during a Kylo Ren costume fitting.

02 Kylo Ren costume concept art by Dermot Power.

03 Adam Driver (Kylo Ren) rehearsing for the climactic lightsaber duel in *The Force Awakens*.

04

05

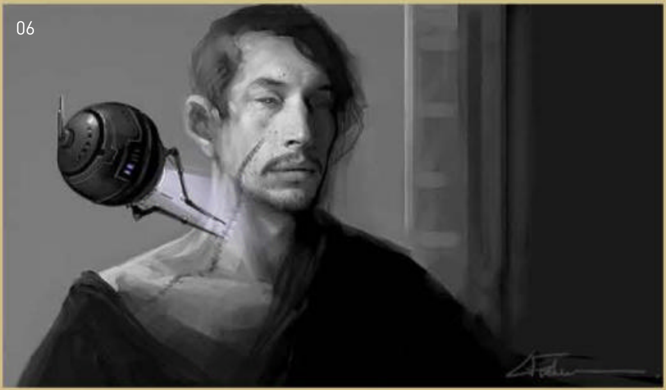
04 *Star Wars: The Last Jedi* (2017) director Rian Johnson talking to Adam Driver (Kylo Ren) as they prepare to shoot the sene where Ren undergoes surgery.

05 Director J.J. Abrams with Adam Driver as Kylo Ren during filming of *Star Wars: The Rise of Skywalker* (2019)

06 A medical droid healing Kylo Ren's facial wound. Concept art by Luke Fisher.

07 08 Several concepts were explored to show how Kylo Ren's wounds from *The Force Awakens* would be healed, from gruesome "staples" to a hi-tech dressing. Concept art by Adam Brockbank.

06



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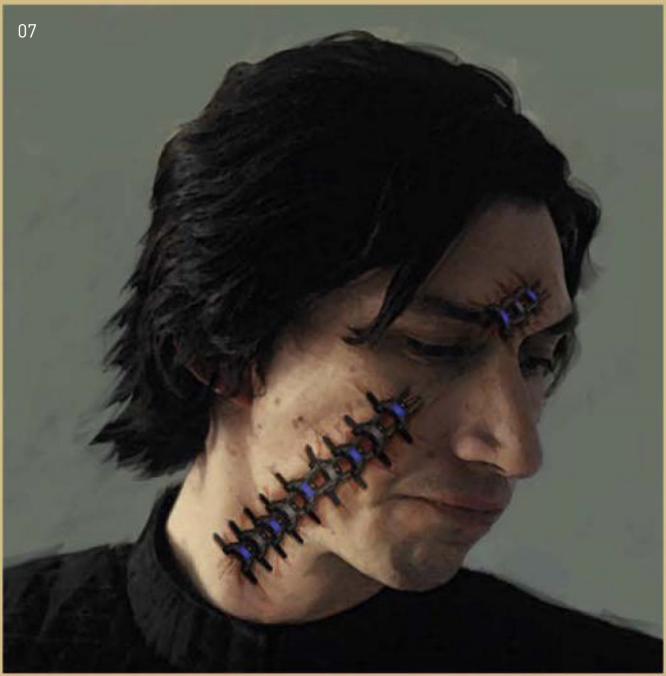

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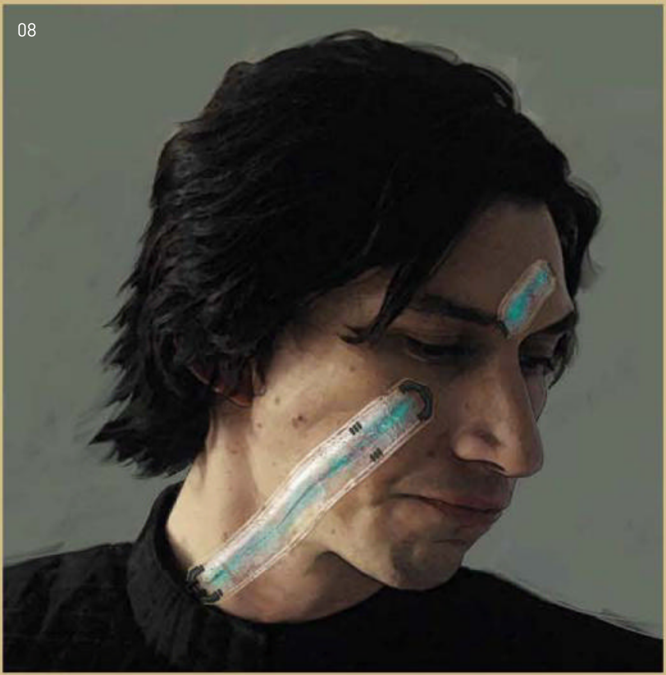
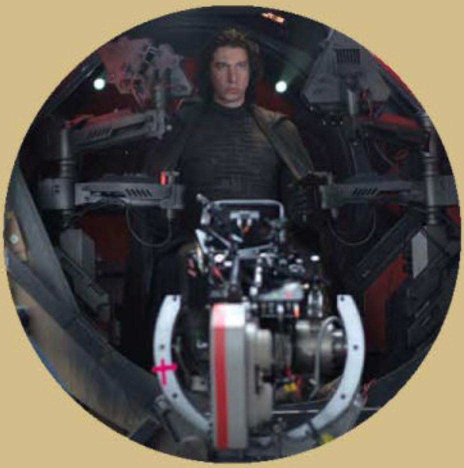
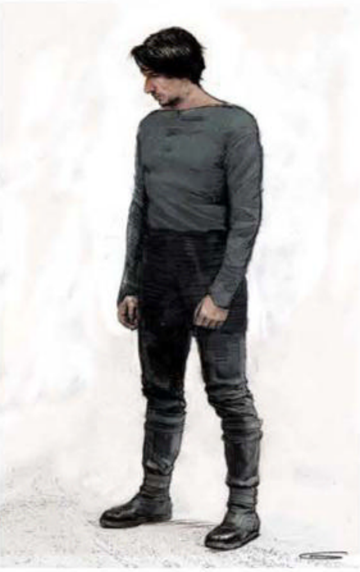




BEN AGAIN

The transition from Kylo Ren to Ben Solo in *The Rise of Skywalker* was represented visually through Michael Kaplan's costumes for the character, which stripped away the tight-fitting robes of the Supreme Leader to reveal a simpler look for Solo (as envisioned by costume concept artist Glyn Dillon, below). Through his performance, Adam Driver completed the transformation by giving Ben Solo a looser, more energetic physicality than that of the uptight and controlled Ren.



STAR WARS
THE HIGH REPUBLIC

TALES OF ENLIGHTENMENT

"Last Orders"

By George Mann

Concept art by Will Htay and Vincent Jenkins

Previously, in a galaxy far, far away….

Life on Jedha is beginning to return to normal following the violent upheaval that rocked the world. But for the regulars of the Enlightenment cantina, the events have left a tragic mark.

Piralli sipped his drink. The day was growing long, and Enlightenment was starting to fill up with its usual assortment of locals, pilgrims, hapless passers-through and rogues out to make a credit or two at the expense of the rest. In fact, the place was as busy as he'd ever seen it.

Old Chantho was rushed off his feet behind the bar, helped—and Piralli used the word loosely—by the ever-gregarious Kradon, who at that moment was entertaining a group of four female Togrutas with talk of his days as the master of a traveling dance troupe. Piralli knew the story was as manufactured as Kradon's outlandish cheer, but it made him smile all the same. He watched as the Villerandi filled their glasses again and slid their credits under the bar.

Madelina had, sadly, managed to obtain a replacement electroharp, and was busy plucking at the strings, head tossed back, lost in the same shrill wail that had plagued Piralli's existence for the last few years. He supposed he'd grown to like it, really. Not that he'd ever admit as much. Especially to Moona.

The Twinkle Sisters stood at their posts on either side of the door, arms folded, sullen expressions writ large on their rotund faces.

It had only been a few months since the end of the horrific battle that had temporarily seized Jedha in its grip, but things were already beginning to return to normal.

The warring planets of Eiram and E'ronoh had made some early reparations, and the Guardians of the Whills had helped oversee the restoration of order throughout the city. The twin chancellors of the Republic had shipped in platoons of peacekeeping soldiers to assist the locals with the clearing and reconstruction work.

Aside from the Protector, the ancient statue of the Jedi that had fallen outside the city walls, most of the important monuments and ancient buildings had survived, if not unscathed, then at least in a repairable state.

Take Enlightenment, which had suffered so much damage during the siege by the enforcer droids that Piralli had worried that it could never be restored to its former glory. Or perhaps at all.

He'd been wrong though, proving that ingenuity, camaraderie, hard work and Kradon's somewhat questionable connections really could achieve anything.

The rear wall had been rebuilt, the bar restocked, the doors reinforced, and the stools righted. Even the scorch marks caused by the explosion and the pock marks in the walls left by the blaster shots had somehow just been… swept away. Like so much broken glass.

Enlightenment went on, as it always had.

Not everything was the same, though. Not all losses could be so easily accounted for, patched over, or made better with plaster and brushes and a fresh coat of paint.

Some bit much deeper.

To Piralli's left, a single stool stood empty at the bar. No one had sat on it since the tapbar had reopened. No one wanted to forget. Piralli supposed it was a form of respect, an honoring of the lost. And maybe just a dash of wishful thinking, hoping that, by keeping the seat free, somehow, they might conjure their dead friend back to life.

Enlightenment went on, as it always had. Not everything was the same, though.

Keth had died in the way he had always lived—helping others.

The stool had been the favored seat of Keth Cerapath, the acolyte from the Church of the Force who had been a regular at Enlightenment. Piralli's friend. One of the best people he'd ever known.

Keth had died in the way he had always lived—helping others. He'd found the adventure he'd always craved, at the side of the Jedi Knight Silandra Sho, and had not only assisted her in her mission to discover the truth behind the bombings that had ignited the battle but had saved hundreds of people by leading them to shelter in the Dome of Deliverance after the fighting had commenced.

Silandra Sho had paid tribute to Keth, visiting the bar just a few weeks earlier to tell his story.

It had helped. Piralli was so proud of his friend. So very proud. He'd finally fulfilled his ambitions. He'd become the person he'd always wanted to be. And for that, Piralli could only be grateful.

The stool, though—that would remain empty. It was only right.

Piralli eyed the door. Still no sign of Moona. Since she'd met Erta, she'd been present a bit less in the bar. Which, he supposed, was a good thing. She was getting on with her life. And yet, Piralli hoped that she didn't forget about him, and Keth, and this place that they'd made their own. They'd all been through too much together for that.

As it transpired, he needn't have worried. A few moments later she came bustling in, her arm draped around Erta's shoulder. Both were smiling brightly.

Conspiratorially.

They hurried over to Piralli. Moona placed a small cloth knapsack on the bar.

"Hey, hey, Piralli. What's new?"

Moona caught Old Chantho's eye, and he waved a brief hand in acknowledgement. Moments later, two drinks were on the bar beside Moona's knapsack, despite the press of other patrons waiting to be served.

Piralli eyed Moona suspiciously. "Nothing's new," he said. "At least, not with me." He glanced at the knapsack. "You, on the other hand...?"

Moona beamed at him.

"Show him," urged Erta, nudging Moona with her elbow. "It's not fair to keep him waiting."

Moona feigned resignation. "Where's the fun in that?" Despite her words, though, she was clearly anxious to show Piralli the contents of the bag. She was practically hopping from foot to foot in excitement.

"Is everything okay, Moona?" said Piralli.

"Oh, yeah. Everything's good," she said. "Take a look at my new acquisition."

Piralli watched as she removed the object from the knapsack and placed it carefully on the bar. She stood back, regarding it proudly.

It was a small, black box, made from some kind of stone or polished glass.

"Well?" She looked at Piralli expectantly.

"Well, *what*?"

"What do you think?"

"I think..." He frowned, peering at the unusual object. "I think it looks like an old box."

Moona rolled her eyes.

Erta grinned. "It is. But not just *any* old box. She got it from Spinran, down at the docks."

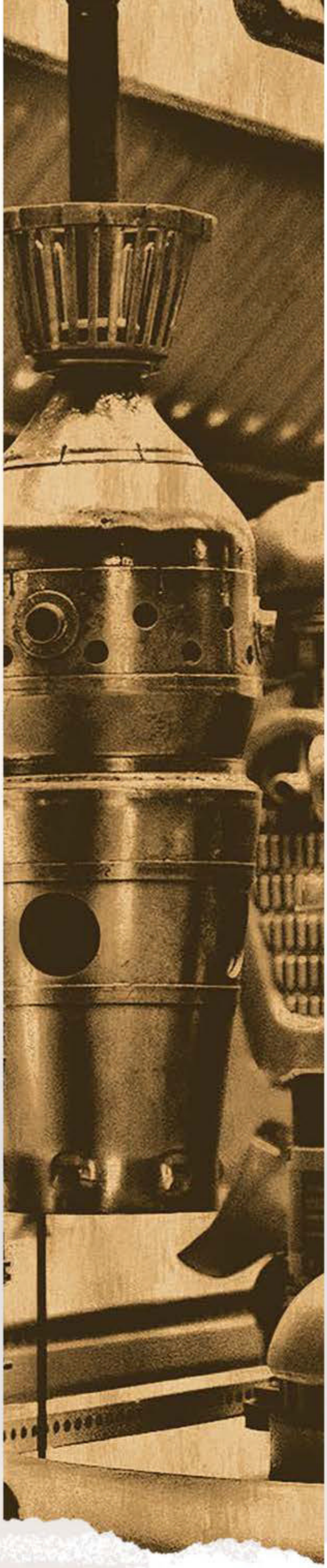
Piralli nearly spat out his drink. "Spinran! What are doing, Moona? You should know he can't be trusted."

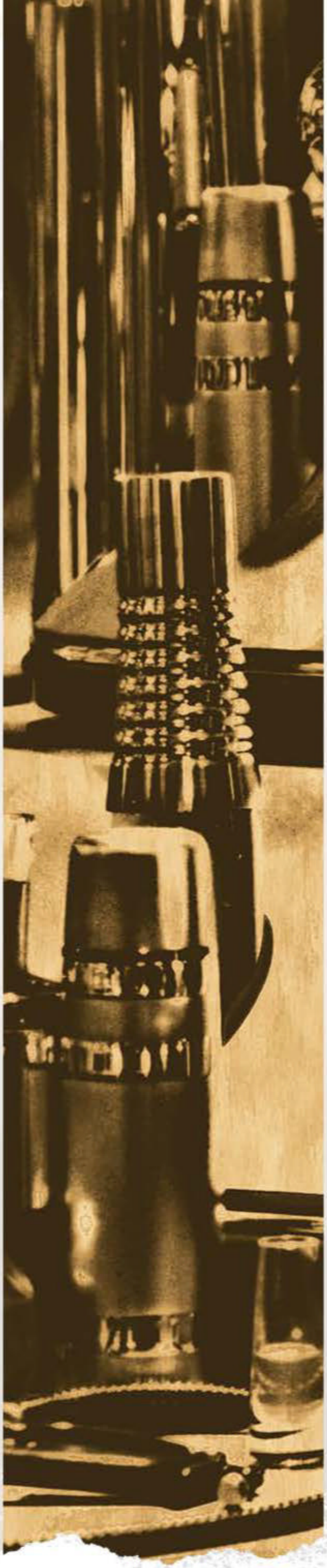
Spinran, a Halisite with a huge bone crest on his head that flushed red and blue depending on his mood, was a dock worker, like Piralli. But unlike Piralli, he maintained a little business on the side, selling items of dubious provenance to people who really should know better than to buy such things off a guy whose job it was to scrape clean the hulls of visiting ships.

"Maybe this time he's onto something," said Moona. She patted the box. "This is something special. It has power."

"Power?" Piralli squinted at the ugly thing.

"Yeah," said Erta. "Spinran said





Piralli twisted in his seat to see a tall, broad-shouldered human male standing behind him.

it's a Jedi artifact. Claims he found it in the ruins of the Protector, after the dust had cleared."

"But what does it actually *do*?" asked Piralli.

Moona shrugged. "We're not sure yet."

"Keth will—" Piralli turned to glance at the empty stool to his left, his voice catching in his throat. "Keth would have known what it was."

There was a moment of silence.

"Anyway, it's not so long ago you hated Jedi. And now you're their biggest fan?" said Piralli.

"Hardly," said Moona. "But I've been rethinking things, since we've met a few that were all right…"

"You *have* changed your tune," laughed Piralli.

"That Twi'lek, Matty, did save my life," said Erta.

"Exactly," said Moona, emphatically. "And that makes her all right in my book."

"So now you're procuring Jedi artifacts from dodgy backstreet dealers," said Piralli.

Moona turned the box over in her hands. Her eyes seemed to glitter. "I wonder what's in it."

"You mean you haven't opened it?"

"She can't," said Erta. "She's tried everything. But it's sealed shut."

"Just as well," said a voice from over Piralli's shoulder. "Your friend is right. That box is filled with great power. But not the sort you want to go messing around with."

Piralli twisted in his seat to see a tall, broad-shouldered human male standing behind him. He was dressed in Jedi robes, and had his arms folded across his chest.

Not another one…

"And *you* are?" said Piralli.

The Jedi smiled. "Harro. Lee Harro."

The name seemed familiar, but Piralli was sure he would have remembered if they'd met before.

"Hang on. Lee Harro?" said Moona, pushing her way between them. She looked the Jedi up and down, appraising him. "Taller than I imagined."

Harro looked perplexed, but unfazed. "You've heard of me?"

Moona nodded, then punched Piralli lightly on the arm. "Lee Harro! He's the one that prospector told us about. Saretha. The one who got eaten by the plants."

Harro laughed. "Ah. Now things are starting to make sense."

Piralli gawped at the Jedi. "That's *you*?" He took a sip of his drink. "What are you doing *here*? Are you looking for Saretha? If so, you should know that she's already sold that hunk of kyber. She left weeks ago."

Harro smiled. "I'm glad to hear it. Hopefully it helped pay for the repairs to her ship. No. I'm here to help. After the battle…"

"Ah," said Piralli. That *did* make sense.

Harro gestured to the empty stool beside Piralli. "May I?"

Piralli squirmed awkwardly. "Umm, not that one. Sorry."

"It's taken?" said Harro.

"In a manner of speaking."

"It belonged to our friend," said Moona. "He died during the battle."

"I see. I'm sorry," said Harro. "And he would have objected to me sitting here?"

Moona glanced at Piralli. Then shook her head. "Are you kidding! He would have been off that stool like a shot to offer it up to a visiting *Jedi*. Can you imagine?"

Piralli grinned at the thought of Keth's bright face as he hurriedly vacated his seat. "I guess you're right."

"Then…?" said Harro.

Piralli used the edge of his boot to drag out the stool. "We'll make an exception. Just this once."

Harro smiled. He sat down, resting one arm on the bar. Moona and Erta crowded round.

"So, you reckon you know what's in the box?" said Erta.

The Jedi made a noncommittal

gesture. "If you have time, I could tell you a short tale that might shed some light."

"We're not going anywhere," said Piralli. "Are we?"

"Nope," said Moona.

"Very well," said Harro. "But I'm going to need a drink."

Moona rolled her eyes again. "Always needy, these Jedi." She slid her own, untouched drink across the bar.

"Much obliged," said Harro. He took a sip of the blue mappa, made an appreciative noise, and then set it down. "My tale begins many millennia ago, when the Old Republic was a very different place, and much of the galaxy remained unexplored. The Jedi Order was strong but opposed by Force users of a different kind, those who chose to wield the power of the dark side, to allow themselves to be ruled by fear and anger."

"The Sith," said Erta, almost reverentially.

Harro nodded. "The Sith. And there was one particular Sith Lord who persecuted the Jedi like no other. His name was Darth Caldoth, and for decades his campaign of terror ran almost unchecked. Many Jedi pitched themselves against him, and most never returned."

Harro took another sip of Moona's drink. "Well, there was one Jedi, a human woman named Pelopy Vus, who decided that her one goal, above all else, was to put an end to Caldoth's reign of terror. She was tired of seeing her fellow Jedi murdered and wanted to save others from the same fate.

"But Vus was wise and knew that if she simply tried to take on Caldoth as the others had, she would surely die too, for Caldoth was a master of the blade, and the power of the dark side leant him a great advantage. She needed a weapon that could put an end to Caldoth once and for all. Something he would never expect."

"A bomb?" said Erta.

Harro laughed, but not unkindly. "No. Something far more arcane. Something that could contain his power. A prison. And so, she began a quest that would last for several years, seeking ancient and arcane knowledge, traveling the breadth of the known galaxy in search of an answer.

"But Caldoth was sly and soon got wind of what Vus was doing. And so, instead of heading her off, he decided to lay a trap, for that was the sort of person he was. He began seeding stories through agents and unknowing civilians, a carefully laid trail of breadcrumbs that would lead Vus down a dangerous path."

"Like a game?" said Piralli.

"Exactly," said Harro. "Like a Loth-cat toying with its prey. He was careful, only ever giving away enough information for Vus to think she was on the right track. And, soon enough, Vus had everything she'd been looking for—the necessary instructions for how to build a small, glass box, imbued with the power of ancient rites, that would serve as a kind of prison, drawing the essence out of its victim and sealing them inside its six small walls forever."

Moona stared at him, wide-eyed. "A glass box…"

Harro held up a finger, silencing her while he continued. "But Vus didn't know it was a trap. And, in her haste and desperation to capture Caldoth, she carried out the necessary rituals to create the box, even though the power was derived from the dark side of the Force."

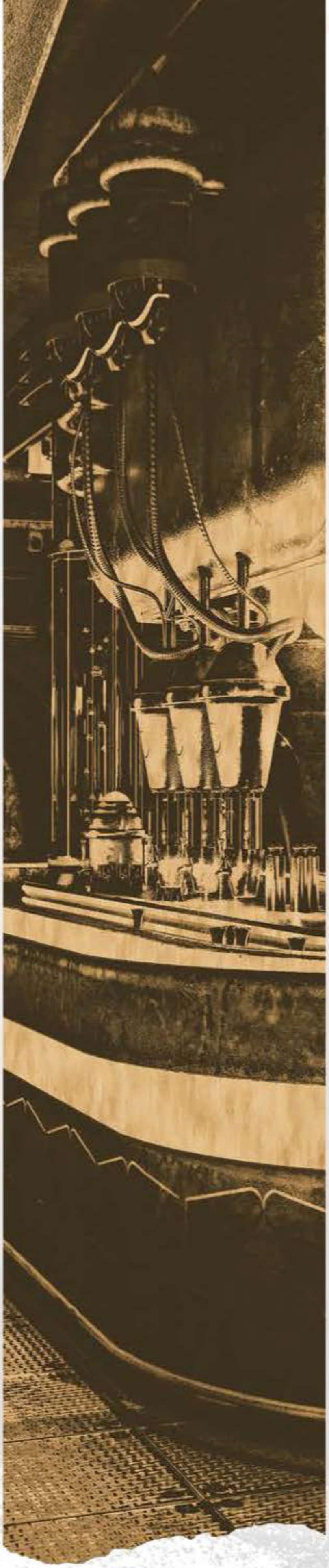
"I don't like where this is leading," said Erta.

"You see, the cleverness of Caldoth's trap is that Vus's plan would have worked, if only she'd properly understood how to use the artifact once it had been created. But Caldoth had been careful to keep that information to himself. And so, when the ritual was finally complete, Vus didn't understand that by opening the box herself…"

"She was trapped in the prison!" said Piralli.

Harro nodded. "The moment she lifted the lid, her essence was drawn out and trapped in the box, leaving just the empty

> *"My tale begins many millennia ago, when the Old Republic was a very different place."*



Moona was now looking at the glass box on the bar in abject horror.

shell of her body behind." He sat back in his stool, eyeing them all with interest.

Moona was now looking at the glass box on the bar in abject horror. "You mean, if I'd opened that thing…"

Harro shrugged. "Who knows what might have happened."

Piralli saw Moona swallow. She leaned over and whispered something to Erta, who nodded emphatically. Then, gingerly, Moona picked up the box and tossed it to the Jedi, as if she couldn't get rid of it fast enough. "Here, you have it."

Harro caught it, a quizzical expression on his face. "You want *me* to have it?"

Moona nodded and took a step back. "I don't want anything more to do with it. You can get rid of it, can't you? You're a Jedi. You'll know what to do."

"If you're sure that's what you want…"

Moona held up a hand. "I'm sure. Please, get the thing out of my sight. And I'll be having words with Spinran, too."

"Very well." Harro slipped the box into his robes. He retrieved the glass of blue mappa from the bar and drained it. Then he stood. "Well, it's been nice talking to you all," he said. "But I'd better get this somewhere safe."

"Yes, sure. Thanks," said Moona, who clearly couldn't wait to see the back of him. She gave him a nervous wave and shuffled a bit further along the bar, calling to get Old Chatho's attention.

Harro made for the door, but Piralli hurried after him, catching the Jedi's arm. "That story. Was it real?"

Standing on the threshold, Harro considered his response for a moment. "Well, it was really a story."

"But the events you described—did they actually happen?" pressed Piralli. "Or was it just a legend?"

Harro offered him a sly grin. "Does it matter, so long as there was purpose to the telling and enjoyment in the listening?"

Piralli frowned. "I suppose not."

"All things are possible if you are open to them," said Harro. "Even the outlandish tales of a Jedi."

Piralli glanced back at Moona, who was leaning over the bar, shouting another order to Old Chantho. He looked back at Harro. "So, what's *really* in the box?"

Harro patted the pocket of his robes and winked. And then he turned and left.

Piralli smiled and shook his head, then returned to his seat, where a fresh drink was already waiting for him. Moona had her arm around Erta's shoulders again. "Well, that was a close escape," she said, the relief evident on her face. "Thank the Light that Jedi turned up when he did."

Piralli grinned. "Yeah. He knew exactly what he was dealing with." He looked round. Kradon was tucking Keth's seat neatly back beneath the bar. "Kradon thinks everything is going to be all right," said the Villerandi, and right there and then, surrounded by his friends, Piralli found that he could only agree. "I think you're right," he said. "It really is."

Kradon clacked his mandibles together. "I'll add the extra credits to your tab, shall I?"

"What credits?" said Piralli.

"Ah, didn't you know? There's a new surcharge. Jedi pay extra."

"But it was *my* drink!" said Moona.

"Kradon understands," said the Villerandi. "But what can I do, hmmm? What can I do? Rules are rules."

Piralli looked at Moona. They both burst into roaring, gut-wrenching laughter. And it felt good.

THE END

NEXT ISSUE:
Return of the Jedi short fiction, exclusively in *Star Wars Insider*!

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JEDI MASTER'S QUIZ

Star Wars: Andor (2022 -) Season One traced Cassian Andor's path as he began his journey from rascal to rebel, pulling a galactic heist and escaping prison along the way. What do you remember about the travels and travails of the future hero?

Compiled by Jay Stobie

"ONE WAY OUT!"

Check your sources and supply accurate intel as you answer these *Andor*-related questions.

FRIENDS ON FERRIX

1: Who betrayed Cassian Andor to the Corporate Authority?
A/ Pegla
B/ Timm Karlo
C/ Salman Paak
D/ Xanwan

2: Why did Cassian travel to Morlana One?
A/ Looking for information about his sister
B/ To join the Rebellion
C/ To buy weapons
D/ To hide from the authorities

3: How did Cassian sneak into Bix Caleen's salvage yard?
A/ Climbed the wall
B/ Used a secret tunnel
C/ Picked the lock
D/ Bribed a guard

4: What item did Cassian wish to sell in order to escape the planet?
A/ Forged Chain Code
B/ LPA NN-14 Blaster Pistol
C/ Kyber Crystal
D/ N-S9 Starpath Unit

5: Who carried Maarva Andor's funerary stone at her memorial service?
A/ Jezzi
B/ Wilmon Paak
C/ Time Grappler
D/ Brasso

REBEL CELLS

6: Where did Luthen Rael meet with Saw Gerrera?
A/ Yavin 4
B/ Coruscant
C/ Segra Milo
D/ Jedha

7: Which Aldhani operative used to be a stormtrooper?
A/ Vel Sartha
B/ Taramyn Barcona
C/ Kleya Marki
D/ Cinta Kaz

8: How did Cassian and Melshi leave Narkina 5?
A/ They befriended Dewi and Freedi Pamular
B/ They stole a spaceship
C/ They hid in an Imperial shuttle
D/ Using public transport

9: What model of starship did Luthen Rael pilot?
A/ Razor Crest
B/ Corellian YT-1300
C/ VCX-100 Light Freighter
D/ Fondor Haulcraft

10: Who was Luthen's mole in the Imperial Security Bureau?
A/ Supervisor Jung
B/ Attendant Corv
C/ Supervisor Blevin
D/ Attendant Heert

THE EMPIRE

11: Who wished to be promoted to prefect and oversee the Empire's occupation of Ferrix?
A/ Lieutenant Keysax
B/ Captain Tigo
C/ Sergeant Mosk
D/ Supervisor Grandi

12: How many Imperial sectors was Dedra Meero originally tasked with administering?
A/ Two
B/ Four
C/ Six
D/ Eight

13: Which Imperial officer helped the rebels plan the Aldhani heist?
A/ Colonel Petigar
B/ Lieutenant Gorn
C/ Commandant Beehaz
D/ Corporal Kimzi

14: What type of Imperial starship attacked Luthen after his meeting with Saw Gerrera?
A/ Imperial Star Destroyer
B/ *Gozanti*-class Cruiser
C/ Nebulon-B Frigate
D/ *Cantwell*-class Arrestor Cruiser

15: Why did the Imperial Security Bureau call in Doctor Gorst?
A/ For medical emergencies
B/ For therapy consultations
C/ For interrogations
D/ For surgical procedures

“FIGHT THE EMPIRE!”

Determine who spoke these lines in *Andor*’s first season:

1. “I’M CONDEMNED TO USE THE TOOLS OF MY ENEMY TO DEFEAT THEM”

2. “OPPRESSION IS THE MASK OF FEAR.”

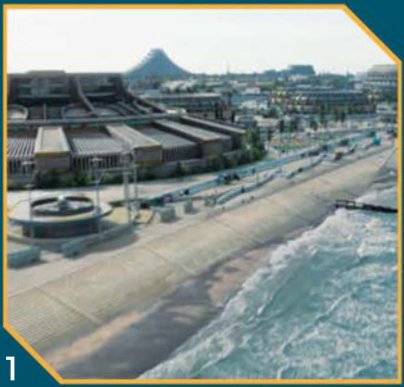
3. “The Empire is a disease that thrives in darkness.”

4. “NEVER MORE THAN TWELVE.”

5. “The axe forgets, but the tree remembers.”

GUIDE TO THE GALAXY

Identify the planets seen in *Andor* that are featured in the images below: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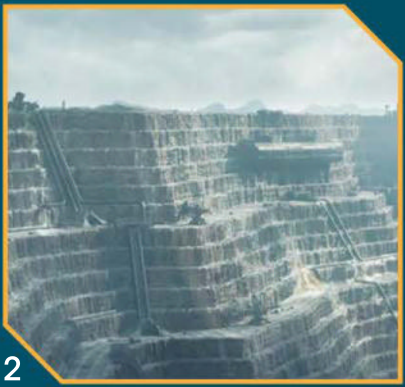
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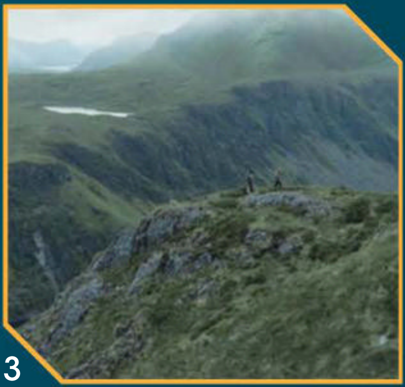
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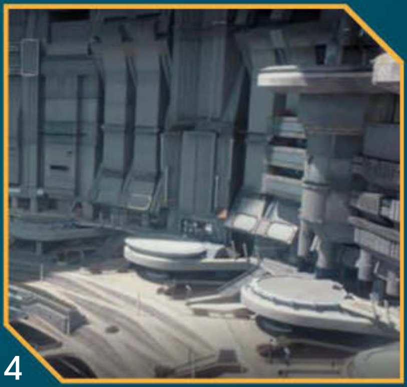
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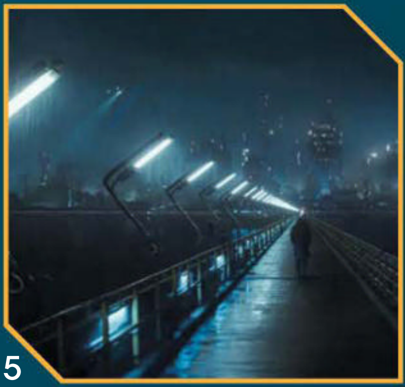
5

ANSWERS QUIZ: 1. B, 2. A, 3. A, 4. D, 5. D, 6. C, 7. B, 8. A, 9. D, 10. A, 11. B, 12. A, 13. B, 14. D, 15. C.

“FIGHT THE EMPIRE!” 1. Luthen Rael, 2. Karis Nemik, 3. Maarva Andor, 4. Kino Loy, 5. Arvel Skeen.

GUIDE TO THE GALAXY 1. Niamos, 2. Kenari, 3. Aldhani, 4. Coruscant, 4. Morlana One.

HOW DID YOU DO?

Were you observant enough to spy the correct answers?

0-9: At this rate, you’d be lucky to avoid winding up on Narkina 5!

10-19: Not bad. Your espionage skills have intrigued Luthen Rael.

20-24: Welcome to the Rebellion! Let’s get to work...

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220

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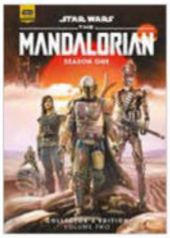
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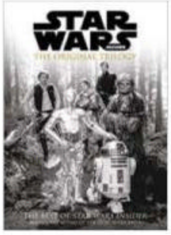
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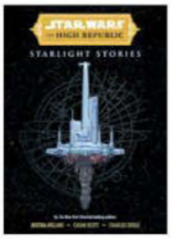
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